

THE DIAPASON

MARCH, 1992



Hillsborough Reformed Church, Millstone, NJ
Specification on page 10

1992 Summer Institutes Workshops and Conferences

Cape May Music Festival

May 17-June 28. Cape May, NJ.

Chamber ensembles and soloists in the Victorian setting of Cape May, NJ.
Contact: Mid-Atlantic Center for the Arts, 1048 Washington St., Cape May, NJ 08204; 609/884-5404.

Second Annual Church Music Workshop

June 7-12. Valparaiso University.

"Making Music in Your Parish." Lectures and discussions on music and worship; open lessons in hymn playing, service playing and accompanying; reading sessions and demonstrations in organ, handbell, and choral literature. Eldon Balko, John Bernthal, William Eifrig, Philip Gehring, Martin Jean, Frederick Telschow, Paul Bouman, William Ickstadt.

Contact: Dr. Martin Jean, Department of Music, Valparaiso University, Valparaiso, IN 46383; 219/464-5084.

BACH WEEK 92

June 15-19. Columbia College & Lutheran Theological Southern Seminary.

Lectures, masterclasses, recitals; Leipzig chorales nos. 7, 8, Orgelbüchlein 29-45, BWV 545, 550, 536, 535, 564, 582; Alexander Technique, performance practice. Robert Gary, Joan Lippincott, Edmund Shay, Laury Christie, Robert Hawkins.

Contact: Dr. Edmund Shay, Director, BACH WEEK, Columbia College, Columbia, SC 29203; 803/786-3810.

Mozart: The Man, His Music, and His Vienna

June 15-July 10.

Fifteen participants will be chosen for this Mozart seminar led by Richard Benedum of the University of Dayton.

Contact: Richard Benedum, The University of Dayton, Department of Music, 300 College Park, Dayton, OH 45469-0290.

Keyboard Improvisation Workshop

June 21-26. Southern College.

All styles of improvisation; no experience required. Harald Vogel, William Porter, Bruce Neswick.

Contact: Music Department, Southern College, Collegedale, TN 37315; 615/238-2880.

San Francisco Early Music Society Workshops

June 21-July 4. Baroque Music, Anna Carol Dudley, director.

July 5-11. Renaissance Music, Jane Boothroyd, director.

July 19-25. Recorder Workshop, Frances Feldon, director.

July 19-August 1. Instrument Building, Lyn Elder, director.

July 26-August 1. Medieval Music, Robert Dawson, director.

Contact: Eileen Hadidian, SFEMS Workshops, P.O. Box 15024, San Francisco, CA 94115; 510/524-5661.

Skills for Success in Church Music Ministry

June 24-27. Rollins College, Orlando, FL.

Over 25 important non-musical aspects of local church ministry presented by leading church musicians and business trainers: Getting Results with People, Time Out For Time Management, Church Politics, Computers, more.

Contact: David L. Patton, 953 Courtyard Lane, Suite 41, Orlando, FL 32825; 407/380-2055.

Pistoia Academy of Italian Organ Music

July 5-11. Pistoia, Italy.

Organ recitals, harpsichord recitals, seminars, guided tours to historic organs. Works of Frescobaldi; teacher: Luigi Ferdinando Tagliavini.

Contact: Accademia di Musica Italiana per Organo, Casella postale 346, 51100 Pistoia, Italy.

35th International Haarlem Summer Academy

July 12-31.

Courses on Bach, Sweelinck, Franck, Vierne, Alain, North German, South German, Italian, early Spanish, contemporary, improvisation, harpsichord, clavier. Ewald Kooiman, Piet Kee, Hans Haselböck, Jan Raas, Bernard Winsemius, Harald Vogel, Ton Koopman, Guy Bovet, Montserrat Torrent, Zsigmond Szathmáry, Bob van Asperen. Organs by Müller, Van Covelien, Cavallé-Coll, Ahrend and Brunzema, Van Hagerbeer.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Mrs. E.L.S. Hendrikse, secretary, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; tel 023-16 05 74.

Romainmôtier Interpretation Course

July 12-23. Romainmôtier, Switzerland.

Lectures and lessons on three instruments: Georges Lhôte in the Abbey Church, the recently restored 4-manual Alain family organ, and a meantone Italian organ built in 1706; about 20 organs available for practice in nearby villages. Marie-Claire Alain (Classic French music and works of Jehan Alain), Lionel Rogg (private lessons and general topics), Guy Bovet (masterclasses), Katja Zerbst (choir singing).

Contact: Cours d'Interprétation d'Orgue, Mademoiselle Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier; tel (24) 53 17 18 - 53 14 46; fax (24) 53 11 50.

Westminster Conference on Worship and Music

July 12-17. Westminster College, New Wilmington, PA.

Workshops in visual arts, liturgical dance, music, liturgy and preaching. Daniel Moe, Ann Cooper Gay, Sue Ellen Page, David Hurd, William Griffin, Hal Hopson, others.

Contact: David A. Weadon, conference director, Princeton Theological Seminary, CN 821, Princeton, NJ 08542; 609/497-7890.

42nd Sewanee Province Church Music Workshop

July 13-19. The University of the South.

Annual church music workshop held in the DuBose Conference Center.

Contact: Dr. Robert Delcamp, SPO 1251, Sewanee, TN 37375.

THE DIAPASON

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CONTENTS

FEATURES

Julius Reubke and His Organ Sonata
The 94th Psalm, Part 3
by Michael Gailit 12

Rayner Brown 80th birthday tribute
compiled by Robert Tusler 14

NEWS

Summer Institutes, Workshops and
Conferences 2

Here & There 3, 4, 5

Appointments 3

Nunc Dimittis 5

University of Nebraska-Lincoln
Organ Conference
by Susan Ferré 6

REVIEWS

Music for Voices and Organ 7

New Recordings 8

NEW ORGANS

10

CALENDAR

17

ORGAN RECITALS

20

CLASSIFIED ADVERTISING

21

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29th Early Music Festival Bruges

July 25-August 8.

10th Harpsichord Week (July 25-August 1) includes a harpsichord and fortepiano competition; exhibition of instruments, interpretation classes, lectures, recitals, lunchtime and evening concerts.

Contact: Festival Office, C. Mansionstraat 30, B-8000 Bruges, Belgium; tel (0) 50/33 22 83.

Cornell Summer Harpsichord Workshop

August 3-7. Cornell University, Ithaca, NY.

Intensive week of masterclasses, private lessons, and practice; figured bass, instrument maintenance, French Baroque style, earlier repertoire, new repertoire. Joyce Lindorff, director.

Contact: Cornell Summer Harpsichord Workshop, Joyce Lindorff, Director, Cornell University, Lincoln Hall, Ithaca, NY 14853-4101; 607/274-9422.

Collegium Directors' Symposium

August 9-15.

In conjunction with Amherst Early Music Festival/Institute. Techniques, musicianship, issues of the trade, leading instrument builders. Ross Duffin, Paul Hillier, Beverly Simmons, Paul Echols, Willard Martin, others.

Contact: Amherst Early Music, 64 W. 95th St., #1A, New York, NY 10025; 212/222-3351.

XVI Course in Interpretation of Spanish Organ Music

August 10-21. University of Salamanca.

Iberian music of the 16th, 17th and 18th centuries. Historic instruments of the Cathedral Nueva, the University, and the Cathedral Vieja; 20 active participants admitted. Montserrat Torrent, Guy Bovet.

Contact: Cours d'Interprétation de Romainmôtier, CH-1323 Romainmôtier, Switzerland; tel (24) 53 14 46 and 53 17 18; fax 53 11 50.

International Conductors' Masterclass

August 11-29. Amsterdam, Hilversum.

34th annual masterclass, symphonic repertoire and solo concertos. Eight active participants will be chosen from applications; observers have access to all sessions. Artistic director: Hiroyuki Iwaki.

Contact: International Conductors' Masterclass 1992, NOS, Media Centre, Room 224, P.O. Box 444, 1200 JJ Hilversum, The Netherlands; tel 31 (0) 35 775453.

Appointments



Sally Cherrington

Sally Cherrington has been appointed Director of Music at St. Luke's Lutheran Church in Park Ridge (Chicago), IL, a full-time position which includes the direction of five choirs, handbells, and a large instrumental program. Ms. Cherrington received Bachelor degrees in church music and music education at Susquehanna University, and completed the MMus and MMA in organ at Yale University as a student of Thomas Murray and Charles Krigbaum. She is currently completing her DMA in organ at Yale. While at Yale, she won the Charles Ives Organ Prize, the Faculty Award from the Yale Institute of Sacred Music, and was named the Frank Bozyan Organ Scholar. Prior to attending Yale, Ms. Cherrington was the staff organist and teacher at the International Headquarters of the Allen Organ Company. In addition to performing and teaching extensively in this capacity, she wrote and appeared in Allen's series of educational videos for church organists, now sold internationally. She continues as a free-lance performer and national workshop leader for Allen Organ and independently. Previous church positions include the Cathedral of St. Catherine of Siena in Allentown, PA, and the First Baptist Church in Lewisburg, PA.

Here & There

Once again March is officially designated Music In Our Schools Month (MIOSM), a time when music education becomes the focus of teachers, students, parents, and community members. Sponsored by Music Educators National Conference (MENC), the purpose of this observance is to raise awareness of the importance of music education to a balanced curriculum. MIOSM awareness items, which can be used to build support for music education, are available through MENC. For more information, or to order materials, write MENC Publications Sales, 1902 Association Drive, Reston, VA 22091.

► Summer Institutes

Master Schola

August 11-17. Community of Jesus, Orleans, MA.

Annual music conference with hands-on training; Russian sacred choral music, music of Howells, English polyphony, organ repertoire, children's choir techniques, Gregorian chant, more. George Guest, David Hill, Craig Timberlake, Columba Kelly, Vladimir Minin.

Contact: Master Schola, The Community of Jesus, Inc., P.O. Box 1094, Orleans, MA 02653; 508/255-1094.

Scuola Internazionale d'Alto Perfezionamento Musicale

August 23-31.

Organ seminars and courses with Odile Pierre.

Contact: Scuola Internazionale d'Alto Perfezionamento Musicale, Palazzo dei Draghi, Via dei Priori, 24 - 06100 Perugia; tel 075/24332.

The Pistoia Academy of Italian Organ Music has announced its courses for 1992. The Spring Interpretation Course, April 21-25, features Harald Vogel (North German and Central German) and Jacques van Oortmerssen (Bach). The Summer Interpretation Course, July 5-11, features Luigi Ferdinando Tagliavini (Frescobaldi), along with organ recitals, harpsichord recitals, seminars, and guided visits to historical organs of the Basilica of San Petronio, Bologna (Lorenzo da Prato and B. Malamini) and of the Monastery of San Salvatore, Fucecchio (C. Romani da Cortona). For information: Accademia di Musica Italiana per Organo, Casella postale 346, 51100 Pistoia, Italy.

Catharine Crozier and Robert Glasgow will be the featured artists in organ recitals and masterclasses at Illinois College and MacMurray College, Jacksonville, IL, April 26-28. Catharine Crozier will perform on the Hart Sesquicentennial Holtkamp organ at Illinois College on April 26 at 8 pm. Robert Glasgow, returning to the 1952 Aeolian-Skinner organ at MacMurray College, will perform on April 27 at 8 pm. Masterclasses with Dr. Crozier will be held on Monday morning at Illinois College, and with Dr. Glasgow on Tuesday morning at MacMurray College. Organists wishing to play for the classes should contact Dr. Jay Peterson at MacMurray (217/479-7000) or Dr. Rudolf Zuiderveld at Illinois (217/245-3410).

In addition to the above events, Rudolf Zuiderveld will present a program on "Historic Styles of Congregational Accompaniment" on Monday afternoon and the Illinois College Brass Ensemble and Concert Choir, directed by Garrett Allman, will join participants in an Evensong Service in Rammelkamp Chapel. Catharine Crozier will speak about the *Gleason Method*. On Tuesday afternoon Jay Peterson will perform French organ music of the 1930s at Annie Merner Chapel, followed by a closing program of "Perspectives and Reminiscences on Mid-20th-Century French Organs and Organists" with Robert Glasgow and Catharine Crozier.

Catharine Crozier dedicated the MacMurray organ in 1952, when her late husband, Harold Gleason, was awarded an honorary doctorate from MacMurray. Robert Glasgow taught at MacMurray for a decade, leaving for the University of Michigan in 1962, and returning in 1975 to receive an honorary doctorate. Catharine Crozier dedicated the Illinois College organ in 1979 and received an honorary doctorate on that occasion.

The annual organ recital at Illinois College will honor the memory of Ruth Melville Bellatti, who was instrumental in bringing organs and organists to Jacksonville.

The Spoleto Festival U.S.A. will take place May 21-June 7, its sixteenth year. The opening event will feature Les Ballets de Monte-Carlo, under the patronage of Princess Caroline of Monaco, who is expected in Charleston. César Fernández will sing the role of Marcello in Donizetti's *Il duca d'Alba*; other events include 33 chamber music concerts directed by Scott Mickrenz; the French Compagnie Philippe Genty; orchestral and choral concerts, some with the Westminster Choir led by Joseph



The St. Thomas Choir of Men and Boys, of New York City, under the direction of Gerre Hancock, will sing at the Dublin International Organ & Choral Festival, June 21-23, including Choral Eucharist at the Pro-Cathedral, Choral Evensong at Christ Church Ca-

thedral, and a concert at St. Patrick's Cathedral. The choir will perform works of Kodaly, Rorem, Messiaen, Vierne, Sowerby, Baird, Walton, Howells, Byrd, Bach, Palestrina and Poulenc, in addition to three Afro-American Spirituals.

Flummerfelt; jazz; more dance, music, theatre and art to be announced.

A subscription brochure can be requested at 803/722-2764 or Spoleto, P.O. Box 157, Charleston, SC 29402.

The National Convention of the American Guild of Organists takes place June 28-July 2 in Atlanta, GA. Performers include Marie-Claire Alain, Karel Paukert, Luigi Tagliavini, Ray and Beth Chenault, Norman MacKenzie, Cherry Rhodes, the Tallis Scholars, the Robert Shaw Festival Singers, the Young Singers of Callanwolde, and others. An array of worship services and workshops will be offered. For information: AGO Atlanta 1992, P.O. Box 88562, Atlanta, GA 30356.

The XIII^e concours international d'orgue, Grand Prix de Chartres, takes place August 24-September 13. The 1992 jury includes Marie-Claire Alain, Jean Boyer, Jacques Charpentier, Marie-Louise Girod, Lynne Davis, Adelma Gomez, Piet Kee, Eric Lundkvist, and Almut Rössler. The contest is open to organists of any nationality born after January 1, 1957. First prizes in interpretation and improvisation are 30,000 F each; second prizes are 10,000 each. Registrations will close on April 30. For information: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France; tel (1) 45 48 31 74.



Susan Armstrong

Susan Armstrong has recorded a compact disc on the 1892 Johnson organ at Sacred Church, Waterbury, CT, entitled *Centennial Celebration*. It will be released in June on the AFKA label and includes Rheinberger's Sonata No. 18, Parker's Organ Sonata, Widor's *Bach's Memento*, and Dudley Buck's Variations on *Home, Sweet Home*, dedicated to William Johnson. Dr. Armstrong, AAGO, has given recitals and slide presentations on the Johnson firm during the past year.

Contrapunctus XIV, Michael Ferguson's completion for organ of J.S. Bach's unfinished quadruple fugue from *The Art of Fugue*, has recently been published by Holbrook & Associates of St. Paul. Bach began composing this complex quadruple fugue some time around 1748, but never got beyond the third subject (which incorporates the B-A-C-H motif) by the time he died. Ferguson has added 98 bars to the composition, introducing for the fourth theme the



Michael Ferguson

main theme of *The Art of Fugue*.

This work was featured on American Public Radio's "Pipedreams" in March, 1991, with Mr. Ferguson performing on the new Visser-Rowland organ at Wooddale Church in Eden Prairie, MN. He also performed the work at the 1991 National Conference of the Association of Anglican Musicians, held last June in Collegeville, MN. Organist James Frazier performed the Bach-Ferguson *Contrapunctus XIV* in his recital at the Cathedral of Saint Paul, Saint Paul, MN on October 25, 1991. Ferguson is currently Music Director and Composer-in-Residence at the University Episcopal Center in Minneapolis.

The organ score for the Bach-Ferguson "Contrapunctus XIV" is available at music dealers nationwide, and directly from the publisher at \$13.00 per copy, postpaid. To order, write: Holbrook & Associates, 2402 University Ave. W., #205, St. Paul, MN 55114.

Roger Fisher is featured on a new CD recording, *Roger Fisher Plays Elgar*, on the Motette label (CD 11501). Recorded on the Chester Cathedral organ, the disc includes *Sonatas No. 1 and 2*, *Vesper Voluntaries*, *Index 1 through 9*, *Cantique*, and *Pomp and Circumstance March No. 1*. For information: Koch International, 516/938-8080.

Jean Guillou is featured on two new CD recordings, *The Organ Works of J.S. Bach*, volume 2 and volume 3, on the Dorian label. Both discs were recorded on the Kleuker-Steinmeyer organ of the Tonhalle, Zürich. Volume 2 includes BWV 538, 607, 608, 609, 610, 651, 653, 589, 654, 702, 703, 569, and 768; volume 3 contains BWV 565, 611, 612, 652, 655, 656, 526, 690, 691, 692, 693, 694, 568, 695, 701, and 544. For information: Dorian Recordings, 17 State St., Suite 2E, Troy, NY 12180; 518/274-5475.

Viennese organist and conductor Martin Haselböck has been invited to inaugurate the most recent large concert hall pipe organs in Japan. In March he plays the dedication recitals for the four-manual instrument built by Marcussen at Kohnan Women's University in Kobe. In October of this year he will inaugurate the largest organ in Japan, a five-manual Schuke tracker at Nagoya Concert Hall. With his orchestra, Wie-



Martin Haselböck

ner Akademie, Mr. Haselböck has been invited for three concert tours of Japan during 1992-93, including a six-concert residency at Osaka Concert Hall.

Martin Haselböck's recent recordings for Novalis include his Prague production of Mozart's *Don Giovanni*, which won critical acclaim throughout Europe as well as Mozart's Free Mason Music and his *Missa Solemnis*. For 1922, recording projects include Mozart's *Le Nozze di Figaro*, Handel's *Alexander's Feast* and *Ode to St. Cecilia* in Mozart's arrangement, Schubert's Symphonies V and VIII and an aria recital with tenor Francisco Araiza.

Organ recordings for Novalis and Koch/Schwann will include his continuation of the Bach Integrale, Schumann's complete organ works, Spanish music recorded at the Manila Bamboo Organ and the Organ Concerto by Ernst Krenek.

Robert Lind's *Variations on "Hinter ist der Sonnen Schein"* is the latest title to be published in the Marilyn Mason Organ Series, published by Randall M. Egan, Publisher of Music, Ltd. The piece is available from the publisher at Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

CATHARINE CROZIER

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Holtkamp Organ

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- Historical Styles of Hymn Accompaniment - Rudolf Zuiderveld
- *The Gleason Method*
- Evensong with Illinois College Choir and Brass
- Parisian Organists of the 1930's - Jay Peterson
- Perspectives/Reminiscences French Organs/Organists of the Mid-20th Century - Crozier & Glasgow

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Thomas Murray is featured on a new CD recording, *Henri Mulet: Byzantine Sketches*, on the Arkay label. The recording was made on the new Austin organ at the National Shrine of Our Lady of Czestochowa, Doylestown, PA. \$15.95. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

Robert Noehren is featured on a new CD recording, *A Temple of Tone*, on the Pro Organo label (CD 7019). Recorded on the Reuter organ at the University of Denver, the disc includes works by Messiaen, Langlais, Balbastre, Cabezon, Buxtehude, Schumann, Karg-Elert, Vierne, Franck, Dupré, Noehren, and Schroeder. For information: 800/336-2224.

Wren Songs by Alice Parker received its premiere performance by Coro-Allegro, a 24-voice choral ensemble under the musical direction of Jack Warren Burnam, on November 9, 1991 in Immanuel Church, Wilmington, DE. *Wren Songs* is a choral song cycle on six texts by British hymnwriter Brian Wren. The work was commissioned by CoroAllegro in memory of Nancy Erickson, a founding member of the group.



Linton Powell

Linton Powell, professor of organ and harpsichord at the University of Texas at Arlington, is the recipient of a grant from the National Endowment for the Arts. The grant will help fund recitals of Spanish organ music throughout the U.S. as part of the 1492-1992 celebrations centered on Spain. For more information, contact Dr. Powell at Box 19105, Music Dept., UTA, Arlington, TX 76019.

Harriette Slack Richardson celebrated her 60th year as organist of St. Mark's Episcopal Church, Springfield, VT, on December 1. A reception in her honor was held after the 10:30 a.m. service that day.

Richardson was eleven years old when she began her musical career at St. Mark's. She holds a BMus in organ and MMus in music literature from the Eastman School of Music. After her college years, she taught piano and organ at Louisiana State College in Hammond, LA, for three years. She has played recitals at the National Cathedral, the Cathedral of St. John the Divine in New York City, Trinity Church in Boston, the Municipal Auditorium in Portland, ME, and many other locations. The Vermont AGO chapter has named her Dean Emeritus. Richardson has also taught piano and organ at Colby Sawyer College in New London, NH, and at Vassar and Dartmouth.

This past September Cj Sambach presented a progressive organ recital in Montrose, PA, as the final event of an "organ weekend." On Saturday, September 1, he was the clinician for an organ workshop which covered registration, hymn-playing, and accompanying. Sunday morning found him at the United Methodist Church presenting his "Pipe Organ Informance" and play-



Cj Sambach

ing for the morning worship service.

St. Paul's Episcopal, First Presbyterian, and the United Methodist churches, all located on Church Street, all within walking distance of each other, and all housing pipe organs built or rebuilt by Leonard Carlson, hosted the progressive recital. Sambach compared and contrasted each organ, and offered the audience a first-hand aural comparison by using the concluding selection of one program as the opening number on the next.



Peterson Console AC Control System

Peterson Electro-Musical Products, Inc., Worth, IL, now has available a complete package of components designed to simplify switching of the organ rectifier, blower, console lights, and other AC circuits from the console's main power switch. The Peterson Console AC Control System includes an electrical box with four unswitched and four switched 110 Volt AC outlets. An internal transformer provides 12 Volts AC, which operates an internal solid state relay when the console switch contacts are closed. This solid state relay turns on the four switched outlets without producing radiated transients that could cause clicks and other interference with electrical equipment such as public address systems. The internal transformer also provides a 12 Volt DC control signal whenever the console switch is on. This control voltage may be sent to the chamber in a conventional or Peterson Orgaplex™ switching system main cable to operate the contacts of the supplied chamber relay. The chamber relay is used to switch the voltage, usually 24 VAC or 110 VAC, that operates the blower starter and organ rectifier contactor. The basic control system includes the outlet box, chamber relay, main console switch wires with appropriate terminals, and the console switch with an engraved plate.

This system is designed to meet all requirements of the National Electrical Code™ and can significantly reduce the cost of installing the electrical control equipment needed for a pipe organ.

Margaret K. McElderry Books has announced the publication of *Climbing Jacob's Ladder: Heros of the Bible in African-American Spirituals*, selected and edited by John Langstaff, with paintings by Ashley Bryan, and piano arrangements by John Andrew Ross. Illustrated in full color, for all ages, \$13.95. For information: 212/702-9052.

Artthon Music Publishers has announced plans for editions of music and music publications from the 16th to the 18th century. The planned titles are as follows: Marie-Claire Alain, *On the Interpretation of French Music from Sixteenth to Eighteenth Century*; J.F.N. Seger, *Eight Toccatas and Fugues*; and J.C. Simon, *Musicalisches ABC in kleinen und leichten Fugetten*. For information: Tomáš Thon, Jurečkova 16, 746 01 Opava, Czechoslovakia.

Oxford University Press has announced the publication of four new music catalogues: *Music for Woodwinds, Brass and Percussion*; *Music for Mens Chorus*; *Music for Chorus and Brass*; and *Books on Music*. Copies of these four catalogues are available without charge from the Music Department, Oxford University Press, 200 Madison Avenue, New York, NY 10016.



Allen Organ has made available a new Lyn Larsen video. *Lyn Larsen in Concert* features close-ups of Larsen's technique, recorded in Hi-Fi stereo. Named "Organist of the Year" recently by his peers in the American Theatre Organ Society, Larsen was the first theatre organist to have a compact disc released by a national recording company.

Lyn Larsen in Concert videos are available for \$29.95 from Allen Organ Company, 150 Locust Street, Macungie, PA 18062-0036, or by calling 215/966-2202.

Laurendale Associates has announced the publication of *MIDI Goes to Church* by David Lee Heinzman. Designed as "An introduction and practical guide to Musical Instrument Digital Interface for the church musician," the book's chapters include "Some Common Ground" (MIDI channels, modes, equipment, sequencers), "MIDI in the Church" (MIDI organ registration notation, the choir and MIDI, computer, copyright laws), "Specifics on Sequencing," and "Physical Set-Up." For information: Laurendale Associates, 15035 Wyandotte St., Van Nuys, CA 91405; 818/994-6920.

Experienced music teachers and choir directors will be honored in the new *Music Teachers Hall of Fame*, said an announcement by Rodolfo Torres, president of the Children's Choir Federation. The gallery of photos will be established in the foyer of the main concert hall at the Conservatory for Children's Music now under construction in Saltillo, Mexico.

American and Canadian schools and choirs are invited to send 5" x 7" black-and-white portrait photos to the Children's Choir Federation, 29 Manchester, Morgantown, WV 26505. To qualify, honorees must have ten or more years' experience teaching music to children. The Board of Governors of the conservatory will admit verified sub-

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missions, up to a total of 3,000 honorees, for perpetual display in the new facility. The Music Teachers Hall of Fame will be dedicated on December 29, 1992.

The American Institute of Organbuilders held its annual convention October 7-10, 1991 in Minneapolis, MN. 268 registrants gathered to hear and examine eight area organs, and nine lectures were presented with topics including organ restorations, wind system noise reduction methods, designing effective service-playing instruments, documenting shop procedures, and contract law for organbuilders. *Pipedreams* producer J. Michael Barone shared his thoughts on increasing the public's awareness of the organ, and ISO Editor Gerard Pels spoke about recent developments on the European organbuilding scene.

The convention opened with a Sunday evening hymn festival presented by John Ferguson and the St. Olaf Cantorei at the Wooddale Church in Eden Prairie. Dr. Ferguson augmented the new 74-stop Visser-Rowland organ with brass, percussion and synthesizers. Monday's organ tour featured the Dobson organ at St. Stephen Church, the 1988 Austin at the Church of Our Lady of Grace, and the Hendrickson organ at St. John Lutheran Church.

Tuesday afternoon was spent at House of Hope Presbyterian Church in St. Paul. University of North Texas faculty member Jesse Eschbach lectured on the background of nineteenth-century Belgian builder Josef Merklin and performed a brief program of Franck excerpts on the 1878 Merklin organ in the House of Hope chancel. Following Virginia Lee Fisk's talk on the design and construction of the 1979 Fisk organ in the rear gallery, organist Nancy Lancaster gave a detailed demonstration of that instrument. Attendees were also free to examine the church's 1852 Ducroquet and 1785 Meijer organs.

At the closing banquet, AIO President James Gruber presented certificates of appreciation to the convention committee chairman John Obermeyer and committee members Lynn Dobson, David Engen, Lance Johnson, John Panning, Jon Thieszen, David Settle and Brian Sullivan. Four members who successfully completed the AIO examination received their certificates: Steven Dieck, Charles Fruhstuck, Norman Lane and Joseph Zamberlan. AIO scholarship recipients Shawn Keith, Dwayne Prill, John Schreiner, Kathy Timler and Joseph Zamberlan were also recognized.

The Liturgical Press has announced the publication of *The Colledgeville Hymnal*. Edited by the Rev. Edward McKenna, the hymnal contains 666 musical selections, nearly 500 of which are hymns; responsorial psalmody, Gospel acclamations and canticles, sequences, Mass ordinary parts with eucharistic acclamations, Latin music, funeral and wedding music, common prayer and patriotic songs. 1-25 copies, \$11.95; 26-100 copies, \$10.95; 101 or more copies, \$9.95. For information: The Liturgical Press, St. John's Abbey, P.O. Box 7500, Colledgeville, MN 56321-7500.

Les Amis de l'Orgue has published a booklet entitled *Maurice Duruflé, Cahiers et Mémoires*. The booklet contains articles about Duruflé by various contributors along with many photos. The cost is 120 francs, available from: Madame Anne Granger, 3 square Latour-Maulbourg, 75007 Paris, France; tel: 33-47-05-39-30.

This year the Hope Publishing Company celebrates its centennial. Founded in Chicago in 1892 by Henry Date in a rented one-room office, the company is now one of the leading publishers of sacred music in North America.

At the December meeting of the Board of Directors, the firm marked its 100th year with a major announcement.

William G. Shorney, who has been a Vice President for the past 24 years, was selected to become the company's seventh President. Mr. Shorney, who has been active in civic and church activities, has also served as President of the Church Music Publishers Association on two different occasions.

Since 1972, the Hope Publishing Company and its divisions (Agape, Providence Press, Somerset Press, and Tabernacle Publishing Company) have been located in Carol Stream, IL.

In September of 1991, Donald and Irene Anderson became sole owners of Reisner, Inc., Hagerstown, MD. Donald Anderson was president of Reisner for many years until 1986. He is now serving as chairman of the board. His son, Christopher Anderson, has been appointed president. Kimber-Allen has moved into the Reisner building, but the two companies remain separate legal and financial entities. Reisner is providing Kimber-Allen with warehousing and administrative services, but nothing else has changed. For information: Reisner, Inc., P.O. Box 71, Hagerstown, MD 21741-0071; 301/733-2650; fax 301/733-7366.

Corrections and clarifications

The January issue of *THE DIAPASON* contained a report on the 16th International Bamboo Organ Festival on page 10. Author Laeta Guerra has supplied the following amendments: 1) the school in Graz is the Musikhochschule; 2) the so-called Edsa organ is actually the new Klais 2-manual mechanical organ scheduled for completion in February, 1992; the organ for St. Joseph's Academy auditorium will be built by Allgäuer in Austria; 3) two apprentice organbuilders, Cealwyn Tagle and Edgar Montiano, have been working together with Klais on the Edsa organ and with Allgäuer for the auditorium organ; they will be the ones to train organbuilders in the Philippines.

Nunc Dimittis

Ernst Krenek, Austrian-born composer, died in Palm Springs, CA on December 22. He was 91. Active in Germany and Austria as a composer of controversial avant garde music, he im-

migrated to the U.S. in 1937. He taught at Vassar College and Hamline University, later moving to Los Angeles.

The composer of more than 240 works, he also wrote 16 books. His serialist technique developed through association with Arnold Schoenberg in Vienna between 1928 and 1937. His *Organ Sonata* (1941) was written while he was on the faculty of Vassar College.

Garó W. Ray, of Orange, CT, died January 18 at the age of 87. Mr. Ray had combined careers as an organbuilder, electronics engineer and movie studio operator. He built organs for St. Mark's Lutheran Church, Bridgeport, Trinity Church, Milford, and enlarged the resources of the organ at Orange Congregational Church. He had also built a 3-manual, 44-rank residence organ in his home in Orange. He helped establish radio stations in Bridgeport, Hew Haven, and Bayshore (NY). The movie studio he founded made documentaries for the U.S. government. Born in Ismiet, Turkey, March 15, 1904, he had lived in Orange since 1961. In 1975 he received an honorary doctorate in engineering from the University of New Haven.



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University of Nebraska-Lincoln Organ Conference, Sept. 26-28

The University of Nebraska-Lincoln Organ Conference, "The Organ and Alternatim Practice," took place September 26-28. Sixty-five registrants from sixteen states assembled for the 15th consecutive year to hear presentations, concerts, and discussions by William Mahrt, Associate Professor of Music at Stanford University; Lynn Edwards, Co-founder and Director of the Westfield Center for Early Keyboard Studies; and Jean Regnery, Artistic Director of the International Organ Academy at Andelys, France.

Several themes emerged from the presentations: 1) the importance of the organ as it represented, and eventually accompanied text; 2) the art of the organist as an essentially improvisatory one; and 3) the importance of discovering the proper historical performance practice of chant itself, as well as of the *alternatim* practice, recognizing that, except for the sermon, the mass and service were both sung events. All three lecturers advocated the slow singing of chant/chorale, thus approximating the tempo of its polyphonic setting.

A focal point for the weekend became an evening organ recital (actually a partial re-enactment of two separate Vespers services) played by Lynn Edwards and Jean Regnery on a lovely 20-stop, German-inspired instrument at Cornerstone Church, built in 1976-77 by Gene Bedient. The program featured alternation settings from the 17th-century German and 18th-century French organ literature, performed in alternation with soloist James Hejduk, who served as Cantor, and an appropriately-sized ensemble of singers, accompanied by a dulcian player, all from the

UNL Collegium Musicum, directed by Quentin Faulkner.

Lynn Edwards' bold yet subtle playing of Magnificat verses on the Fifth Tone by Hieronymus Praetorius and Heinrich Scheidemann allowed the music to soar, to lead, and to uplift. Of equal note was Jean Regnery's unique, and typically French, approach to the verset playing of the music of Nicolas LeBègue. The organ sounded as idiomatically and colorfully French when played by Regnery, as it sounded strongly German when played by Edwards.

The twelve hours of lecture began with Professor William Mahrt, who laid the historical foundation for the drama of the Mass itself, beginning with the Medieval, and continuing through the Renaissance and Baroque practices connected with the sung Mass. He laid out the priorities for celebrating Mass, for alternating Gospel and Epistle sides, the priorities for all seating positions, the hierarchy involved with the placement of clergy, congregation, organ, choir, and cantor, as well as laying out the differences between cantor and choir in the "responsorial" manner of singing, as opposed to two equal groups facing each other in "antiphonal" singing. Professor Mahrt further noted the fact that very little of the sung Mass had needed to be written down, since the oral tradition had sufficed for hundreds of years in preserving the customs intact. He pointed out that the first written examples of organ pieces were used only as a supplement to the oral tradition, as examples for students of what was customarily done with chant (*i.e.* Paumann and Buchner).

Mahrt then traced the history of the



Quentin Faulkner, William Mahrt, Lynn Edwards, Jean Regnery, George Ritchie

manner of alternation between the organ and choir, reminding conferees that the polyphonic settings, originally sung by a group of trained singers with one to a part, transferred to the organ partly for economic reasons, and that the organ was used to reinforce the hierarchy of the Feasts, being silent in Penitential seasons, playing on Feast Days. The art of playing the organ was essentially an improvised practice on a fixed liturgy.

In his second lecture Professor Mahrt described the aesthetic differences from the Gothic through the Baroque eras and their effects on liturgy, with the organ amplifying upon this liturgical structure, and thereby heightening the drama. Mahrt sees the Alternation Practice as the ideal solution to two opposing worlds, the organ setting *abstracting* the text and describing the "affect" (which enables the listener to reflect upon it and to internalize it), while the melody *suggests* the text to those familiar with it.

Jean Regnery had brought both primary and secondary source material with him from France, some of which he is in the process of publishing—facsimiles of Grigny, for example, and small-scaled solo motets by Nivers, as well as volumes concerning the performance of Plainsong in French churches. The nephew of well-known musicologist, Félix Raugel, Regnery asserted that few in France have been, nor are they now, interested in Plainsong, let alone the performance practice concerning it.

With the support of quotes from treatises and methods dating from the 17th and 18th centuries, Regnery analyzed the use of Plainsong in French liturgy. Among the interesting examples of Plainsong were the presence of ornaments and rhythmic notation in the chant melodies, similar to those we might see in a *Livre d'Orgue* of this period. He carefully described the *faux bourdon* practice of singing in four parts (three singers improvising homophonically in block chords, with the tenor singing the chant), as well as detailed descriptions of the different modal characters and their "affects."

Regnery then played examples of this kind of chant singing, recorded recently in France from various of his own concert re-creations of this style. It proved to be very different from the "reformed" chant singing by the monks of Solesmes, which "reforms" he criticized. The singing was full-bodied, full-throated, sung in the mood of the opening text, with long-held notes which were rich in overtones (with and without the use of *faux bourdon*), and freely ornamented, in a style one might hear today from recordings such as Medieval Spanish music by Jordi Savall or in its modern equivalent in the music of Arvo Pärt.

Following these revelations Regnery outlined the different possibilities of alternating organ verses (and the point was made with a quote from 1775 that

the organ always begins this practice) with Plainsong, whether sung by a soloist, by a group of soloists (an ensemble), or by a choir, either homophonically or polyphonically.

In his concluding remarks Regnery made a plea for the re-establishment of "the experience of this sonic splendor" of the *alternatim* practice. "This give and take of dialogue between the agents of liturgy reinforces the expressiveness of the text," and according to Regnery "by assigning the sacred text to the choir, whose place is restricted in the sanctuary, the polyphony of the organ introduces the expressive element." Thus while the text communicated piety, the music of the organ touched the heart, establishing a balance (or alternation), creating dialogue between the human and the divine.

Organists who came to hear how these discussions affected their own service-playing were given detailed information from the practice as it existed in Hamburg in the sixteenth and seventeenth centuries, presented by Lynn Edwards. Again the audience was struck by the similarities of the practice as it was detailed from descriptions of the Order of Service on Sundays and other Festivals, from the Order for Vespers in this period in the four main Hamburg churches, and from churches in Ratzeburg and in Dresden.

Once again it was established that the order remained essentially the same until the beginning of the 18th century, and that much was expected of organists, who were the paid professionals. Edwards described two kinds of music performed in Hamburg churches, the first being music done from the organ in back with professional musicians (*Secunda practica*, concerted music), and the second being music done from the choir in front with a cantor (*Prima practica*). She stressed the importance of understanding that the service was sung, and that improvisation, as well as the related arts of continuo-playing and accompaniment, comprised the main task of the organist. Concerted music by the choirs in Hamburg was performed only six times a year and from the earliest times the singing tradition had been a monophonic one. Edwards also discussed the practice of interpolating hymns into parts of the liturgy, as had been done in the previous evening's concert.

The final presentation by Lynn Edwards included an examination of the famous Praetorius cover for *Musae Sioniae*, which not only demonstrated visually the *alternatim* practice, but also depicted the quotation from Isaiah which describes the angels in two seraphims calling to each other—a description which was used as the reason for the divided choral practice in the first place. Edwards then discussed performance practice concerns as laid out in M. Praetorius' *Megalynodia* (Gesamtausgabe v. 14, pp. X-XI).

The audience was then given details

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of a Dedication Service for the Gertudenkappelle from 1607 in which poly-choral works were presented and the organist was instructed to play "a short praeambulum, so that, with the tone in mind, the entire congregation could sing the chorale melody. The other parts were played by the organ, cornettos, and sackbuts." Edwards underlined the importance of the ability of the organist to be able to prelude (improvise) upon a chorale melody, that the congregation and choir always sang the melody, leaving the polyphonic accompaniment to the organ and instruments, and that each group (consort of instruments or individual singers) in a poly-choral piece would have had a continuo organ/regal playing with it. Again it was noted that the organ was used in places of highest drama within the liturgy, and that concluding hymns often employed everyone: the congregation, choir, organ and instruments.

The audience found more in common with the presentations of these three speakers than it found dissimilar, the similarities in the treatment of the organ standing in sharp relief by the end of the weekend. The closing discussion was a lively exchange of ideas concerning the rhythms in chant singing, the revival of Classical (Greek) meters in hymns, and numerous performance practice questions concerning acoustics, the quality and volume of instrumental and vocal sound, the pronunciation of vowels, the preponderance of bass parts, bass instruments, and bass lines, the "affect" of Grigny's "Tierce en Taille" from the Gloria of the Mass, and the stability of the environment in which this practice took place.

Excitement was heightened over the delivery that same weekend of a new pedal clavichord by Michael O'Brien, and conferees enjoyed the opportunity of taking it on a test drive. The atmosphere was amiable and friendly, and one could not wish for better hosts than are George Ritchie and Quentin Faulkner who, as usual, went far above and beyond . . .

—Susan Ferré

Note

1. For a more detailed presentation of these ideas, read "The Musical Shape of the Liturgy, Part IV: The Function of the Organ," by William Peter Mahrt, in *Sacred Music*, 104, 4 (Winter, 1977).

Susan Ferré is Director of the Texas Baroque Ensemble, and has served on the adjunct faculties of the University of North Texas, Southern Methodist University, and Perkins School of Theology.

Music for Voices and Organ

by James McCray

Nineteenth-century choral music

The fact is, there are no rules, and there never were any rules, and there never will be any rules of musical composition except rules of thumb; and thumbs vary in length, like ears.

George Bernard Shaw
Music in London, 1890-94

The so-called Romantic period in music is one of the most popular styles with typical listeners. The emotional intent, non-musical associations of program music, warm harmonies, and other characteristics have immediate appeal. It has only been in the last few decades that early music and "modern" music have enjoyed a broad based acceptance. Most audiences were attracted through nineteenth-century music.

Often much of the church music of the twentieth century uses the harmonic palette of the previous century, so directors need to be careful about over-using that particular sound. It is important that as church choir directors we vary our literature so that the congregation is made aware of the universality of many of the texts, both Biblical

and poetic. That these words serve as inspirational tools to composers in every century is a fact that deserves emphasis. For example, this past Advent season we programed a different Magnificat setting for each Sunday. This helped focus not only on that magnificent text, but also on the way different composers chose to set it. The congregation was exposed to four consecutive weeks of hearing those words sung by the choir, and the ministers also spent part of their sermons underscoring the text.

The styles of the 1800s developed a high level of emotion and drama. Even the music without texts was emotionally conceived, a feature with immediate appeal to listeners. Most congregations want to be moved spiritually by the music. Most ministers want the music to help enhance the mood of the morning and bring listeners into a more open, focused temperament for their sermons. Most choral directors want the music to be performed well, with stylistic integrity and accuracy. The Romantic period music offers each conductor a certain degree of professional latitude in interpretive areas such as tempo and phrasing, an attraction for conductors.

There are dangers for us with the music of the nineteenth century. The overly-sentimental offerings of some

composers can, in fact, be detrimental to the tasks at hand. Poor imitations of good Schubert usually sound trite, for example. In this century we have exaggerated some of these characteristics to the point where they offend serious listeners; also, some composers seem to enjoy periods of fashionable performance and then fade out for years before another generation discovers them again. Liszt, known for his piano works, is a composer whose choral music is relatively unknown and yet he composed very functional music for churches. Frequently his music has minimal organ accompaniment, with only a few chords or phrases interjected in the texture to sustain pitch, which is a very practical approach for most volunteer church choirs.

The music of this century remains attractive to listeners. Even though few of us would consider it to be a hallmark of church music productivity, especially when compared to the Renaissance and Baroque periods, there are still many composers who made useful contributions to the genre. The reviews this month focus on music from this past century.

Lord, we trust in thy great goodness (Herr, wir trau'n auf deine Güte), Felix Mendelssohn (1809-47). SATB, alto solo, and organ, Roger Dean Publish-

ing Co., HRD 317, \$1.50 (M).

This is one of three sacred songs Mendelssohn wrote for these performing forces, and all have been edited by Richard Benedum and published with Roger Dean Pub. Co. This setting is fast with the solo interspersed throughout, usually without the choir as a background. The choral writing is contrapuntal with parts doubled in the organ which is on three staves with a flowing style. Both German and English texts are provided.

Wherefore do the heathen clamor? Camille Saint-Saëns (1835-1921). SATB and keyboard, Plymouth Music Co., TR-110, no price (M-).

The text is adapted from Psalm 2 by N.H. Dole, but the original source of the music and text is not indicated. This has a dramatic character with driving octaves in the keyboards and a high soprano tessitura. It closes with a quiet Gloria Patri.

Lead me Lord, Samuel Sebastian Wesley (1810-76). SATB with handbells or keyboard, arranged by Raymond Herbek, Coronet Press of Theodore Presser Co., 392-41561, \$1.00 (E).

Three octaves of handbells are required, notated as keyboard score; they are sometimes optional when choir is singing. There are brief optional vocal



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solos, and the choral writing is in hymn style. This easy anthem is useful for the small church choir with a handbell choir.

Requiem, Giacomo Puccini (1858-1924). STB, organ and viola, Ricordi and Company (Hal Leonard Pub.) 50481477, \$1.95 (M-).

Puccini, the great opera composer, is rarely thought of in terms of church music, but this simple three-part Latin setting of the opening phrases of the Requiem Mass is very effective. The chorus sings primarily homophonic and unison lines above the instrumental accompaniment which provides lush chords. The viola is soloistic, but not particularly difficult. Only a Latin text is given for this brief seven-page setting. Interesting music and highly recommended.

Missa Sancti Nicolai, Modest Musorgsky (1839-81), arranged by Philip Lane. SATB, mezzo-soprano and baritone soli, semi-chorus of boys' or girls' voices, and orchestra, Oxford University Press (D-).

This 40-minute work is a hybrid in that the various movements were not originally set to a Latin text or even designed as sequential movements in a single composition. Lane has put together music from places such as a minicantata, opera scenes, etc. and merely organized this music not readily available to conductors into a Mass which has dramatic (operatic?) flair and high emotional intensity. There are frequent divisi areas, numerous key changes, free chant-like rhythms, and a predominantly homophonic texture for the five basic Mass movements. The rich instrumental accompaniment calls for a large orchestra with brass, woodwinds, harp, percussion and strings. This is an interesting approach to developing choral music for performance, and one that provides a spectacular concert piece.

Psalms 116, Franz Liszt (1811-86). SATB and organ, Carus-Verlag (Mark Foster Music Co.), CV 40.094/02, no price given (M-).

This accompanied Latin motet has some divisi, some unison, some counterpoint, and some solo or small choir areas. Only a Latin text is used. The organ is accompanimental yet independent from the choir which occasionally sings unaccompanied phrases. Full 19th-century harmony, but not difficult.

How beautiful upon the mountains, Lowell Mason (1792-1872). SATB with SATB soli, unaccompanied, Joseph Boonin of European American Music Corp., B 228 (M-).

This scholarly edition by Leonard Van Camp provides extensive editorial background about Mason's music and contributions. The solos are usually in pairs and sing more than half of the music. The chorus is used in alternation with them. An optional keyboard accompaniment as explained in the preface is provided for performance. Inter-

esting early American music.

O blessed Lord, Peter Tschaikowsky. SATB and optional keyboard, Boosey & Hawkes, B6608, \$.85 (M-).

The English text has been adapted by Walter Ehret who also arranged the music. This simple anthem has comfortable harmonies and closes with a busy Alleluia that ends quietly.

Eucharistic acclamations from "German Mass," Franz Schubert (1797-1828). SATB, congregation and keyboard, G.I.A. Music Publications, G-3185, \$.70 (E).

This adaptation by Richard Proulx has four very brief acclamations which are intended for use with his edition of Schubert's *German Mass*. The settings are homophonic with the congregation doubling the soprano line. The music has been extracted from the Mass.

New Recordings

Howard Hanson: An American Romantic. The Rochester Chamber Orchestra, David Fetler, conductor; The Meliora Quartet; Brian Preston, piano; David Craighead, organ; Eileen Malone, harp. Uni-Pro Recordings, Inc. 1986. No price listed.

This recording was funded by several individuals and organizations as a tribute to the former director of the Eastman School of Music and produced by John Proffitt with program notes by former Sibley librarian, Ruth Watanabe.

Howard Hanson (1896-1981) was a leading Romantic composer in the midst of the classical trends of American music written by his contemporaries: Piston, Sessions, Thompson, Harris, and Copland. In the waning years of the twentieth century, it is refreshing to savor Hanson's long Romantic tradition brought to light through this recording. The selections are taken from several periods of his compositional career: *Nymphs and Satyr* Ballet Suite for chamber orchestra (1979); *Concerto da Camera in C minor* for Piano and String Quartet (1917); *Concerto for Organ, Harp and Strings* (1911); and *Two Yuletide Pieces* for piano: *Impromptu in E minor*, and *Carillon in G Major*.

Of particular interest to organists is the organ concerto which David Craighead performs at Asbury Park Methodist Church in Rochester where his wife, Marion, is organist. Craighead's playing is impeccably clear and precise and the pedal cadenza brilliant. The reeds on this large romantic Austin give a stark foil to the strings of the chamber orchestra in the dramatic and exciting build-up. The balance of the organ, strings and harp under Fetler's sensitive direction is well portioned. I remember Hanson as a passionate conductor who drew both the performers and audience into the spirit of his music. This record-

ing recaptures some of Hanson's best Romantic ensemble pieces.

A Tale of Two Organs. Frederick Hohman plays two Illinois organs by Richard Schneider. Schneider Pipe Organs, P.O. Box 37, Kenney, IL 61749-0037, \$15.00.

The two organs in question feature a new installation, at the Catholic Church of St. Peter, Quincy, and a restoration of a 1905 Hinners organ at Farmer City United Methodist Church, Farmer. Although the specifications are included in the liner notes, for the Farmer organ it is impossible to tell which stops are new. Schneider's voicing is refined throughout and the full sound of the new Quincy organ of only seventeen ranks is impressive.

Frederick Hohman plays a varied program of German Romantic works composed between 1830 and 1930 including works by Schumann, Brahms, Karg-Elert, Mendelssohn, and Reger. Hohman's sensitive and musical playing is well matched to these finely crafted instruments.

Music of Paris in the 1930's and '40's. Marilyn Keiser, organist, Sweeney Chapel, Christian Theological Seminary, Indianapolis, Indiana, 1990. Gothic Records, P.O. Box 1576, Tustin, CA 92681, CD \$16.98, Cassette \$8.98, P & H \$1.25.

In 1987 the Holtkamp firm installed a 34-stop three-manual organ with mechanical key action in the starkly modern and pleasantly reverberant space at Sweeney Chapel. Like many of Holtkamp's installations, the pipes are mounted on the wall, here 80 feet above the floor, with excellent acoustical results.

Typical of the new technology afforded in compact disc recordings, the sound is often larger than life and Keiser's playing is as exciting and rhythmic as she is in live performances. The recording engineer, David Pickett, generally maintains clarity even in the loud passages.

The program includes some of the most popular pieces of these two decades: Dupré's *Prelude and Fugue in B Major*, Opus 7, No. 1; Guilment's *Fughetta de Concert*, Opus 29b; Durufle's *Prélude, Adagio et Choral varié sur le thème du "Veni Creator"*, Opus 4; Langlais' "L'Annonciation" (*Poèmes Évangéliques*); Messiaen's "Les Enfants de Dieu" (*La Nativité*) and *Apparition de l'Eglise Eternelle*; and Vierne's "Impromptu" and "Carillon de Westminster" (*Pièces de Fantaisie*). The fast pieces, especially the Dupré, are played with a driving rhythm throughout. The opening tempo of Langlais' "Annonciation" was slightly slow and the "Impromptu" in a stricter manner than needed. The Guilment is the only piece on the recording perhaps less familiar to the general listener and has slight distortion in the bass in the loud passages. Overall, the playing is stunning and Keiser's program notes succinct.

—Ann Labounsky

J. S. Bach (1685-1750). Orgelwerk (1): Die Toccaten. Played by Ewald Kooiman at the Grote of St. Bavokerk, Haarlem. Coronata COR 1213. Available from Coronata Musikproduktion, Winfried Schlömer, An der Hoffnung 5, D-4030 Ratingen 5, Germany. No price given.

This is apparently the first of a series of discs that will include the complete organ works of Bach played by Kooiman on historic organs. The recording was made by KM-Records of Holland for Coronata. This disc runs for just over 61 minutes. It includes the four well-

known toccatas and fugues—the two in D minor, the "Tocatta and Fugue in F Major," the "Tocatta, Adagio and Fugue in C Major"—and the "Tocatta in C Major" (BWV 566), often called a prelude and fugue and about equally well known in a version in E major.

Kooiman clearly has some strong personal views about the performance of these works. As a matter of principle, one assumes, he makes very few changes of registration within a piece. He also feels that the performer has great freedom in choosing tempi in the toccatas. This leads to some probably defensible, but certainly unusual results.

The least satisfactory performance is that of "the" D-minor toccata and fugue (BWV 565). The opening measures, rarely phrased as they are here, do not convince me. Much of the rapid passage work, particularly the long series of arpeggiated figures on alternating manuals, is murky because Kooiman is using a 16' manual stop throughout. The F-major toccata and fugue fares better: without 16' tone the toccata is much clearer, and the fugue is nicely phrased and rock-steady, though played without any increase of volume from beginning to end. The performance is, however, badly marred by the registration used for the opening section. Kooiman uses the same pedal stops for the long pedal points as he does for the two pedal solos, and the manual duets above those pedal points are nearly inaudible!

The Dorian toccata and fugue comes off best. Kooiman takes few liberties with tempi and plays the fugue in a measured, detached style that I find persuasive. The manual contrast so necessary in the toccata, specifically asked for by Bach, does not come off, clearly because Kooiman is using a manual coupler. I found the performance of the "Tocatta, Adagio, and Fugue" interesting and worth considering. Kooiman takes considerable liberties in the pedal solo; after that he is off to the races! The transition from the adagio to the final fugue is played quite softly on a third manual, while the fugue itself is played very lightly on one manual with a very few stops, one of which is the Fagot 16'. The effect is striking, although the occasional use of an equally light but contrasting manual would have been welcome. BWV 566 is relatively seldom played. In form, this is a very Buxtehudian four-movement prelude and fugue. The first fugue, probably the best section, seems rather long here, for Kooiman once again eschews manual or stop changes.

The St. Bavo organ is too famous to need much description, but it may be wise to point out some recent changes. Built in 1735-1738, the organ was restored by Marcussen in 1959-61. Marcussen added the three manual-to-pedal couplers and also both the Pedal Mixtuur VI-X and the Scherp VI-VIII on the Hoofdwerk. The pedal compass, originally C-d¹, was extended to f¹. (In other words, the "Tocatta in F Major" could not have been played without alteration until 1961!) Flentrop did considerable revoicing, particularly of the reeds, in 1987/88. Kooiman uses the manual-to-pedal couplers constantly, and in general he uses all the couplers more than would seem necessary.

Some of the problems of the recording are probably the fault of the engineers. One suspects that different microphone placement, or perhaps more microphones, would have improved the results considerably. The pedal is not particularly clear, but it easily overpowers the manuals, at least on this disc. The d-minor fugue, played at high speed, suffers from an unclear but dominating pedal line. The Rugpositief, by



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virtue of its position, is very prominent, while the Hoofdwerk occasionally sounds downright puny. Obviously, the organ's mixtures are not really dominant on any of the manuals. Kooiman compounds the problems by sometimes playing too fast for the acoustics of the church. One can test this by timing the reverberation period at the end of the recording.

The leaflet enclosed with the recording is a model of its kind. It includes the specification of the organ, the registration used for each piece, and fine though anonymous notes on the music. This information is in German but is accompanied by a very good English translation.

Anyone interested in comparing versions of Bach works should have this recording, but it does not obliterate memories of other performances or other organs. I found myself turning back to Heinz Wunderlich's performance of some of the toccatas on the Schnitger organ in Hamburg, where both organ and performer seem more attuned to the music.

W. G. Marigold
Urbana, IL

The Paradise Garden; A Delius Organ Album (Longwood Organ, v. 7). Michael Stairs, organ. Recorded January 12, 1987 at Longwood Gardens, Kennett Square, PA. Available from Direct-to-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08036. DTR8701. Cassette—\$11.00

Contents: *Winter Night* ("Sleigh Ride") (arr: Robert Hebble), *Two Aquarelles* (arr: Dom Gregory Murray), *Prelude* ("Irmelin") (arr: Eric Fenby), *Intermezzo* ("Fennimore & Gerda") (arr: Robert Hebble), *On Hearing the First Cuckoo in Spring* (arr: Ernest White), *La Calinda* ("Koanga") (arr: Michael Stairs), *Serenade* ("Hassan") (arr: Eric Fenby), *The Walk to the Paradise Garden* ("A Village Romeo & Juliet") (arr: Robert Hebble).

Organ: 1930 Aeolian-1958 M. P. Moller.

This is a wonderful recording of transcriptions of the music of Frederick Delius, played by Michael Stairs on the organ at Longwood Gardens. This orchestral instrument is very conducive to the music chosen for this recording.

Excellent program notes provide a good background to the history of municipal organs, orchestral transcriptions for the organ, and the revival of this genre of music which is currently under way. Notes on each piece are also helpful in further appreciating this recording. There is also a complete stoplist of the Longwood Gardens Organ.

Mr. Stairs' use of the organ is especially colorful. His employment of the various flute, string and soft reed sounds of the organ add to the enjoyment of the music. One is almost transported to another time and place while listening to this music—a more uncomplicated time and a more peaceful place than many of us currently find ourselves.

This cassette is for pure enjoyment. One can tell from the titles that these are very descriptive pieces. It is not for the scholar, unless that scholar wants to learn something about the fine art of orchestral transcription. The music of Delius fares very well and finds a new audience in the capable hands of Michael Stairs.

The Kotschmar Memorial Organ, The Portland City Hall Auditorium, Portland, ME. Earl L. Miller, organist. **The Friends of the Kotschmar Organ, 30 Myrtle Street, Portland, ME.** Recording by BKM Associates, Box 22, Wilmington, MA 01887. SK-324. Cas-

sette—no price listed.

Contents: Suite from the *Royal Fireworks*, Handel, Overture—The Rejoicing—The Peace—Bourree—Minuet Finale; Three Transcriptions from the Cantatas of Bach, "Mortify Us By Thy Grace," from Cantata 22, "Jesu, Joy of Man's Desiring," from Cantata 147, "Tidings of Joy," from Cantata 248; *Prelude and Fugue in A Minor*, Eddy; *Siciliano*, Hopkins; *Finlandia*, Sibelius (transcribed by H. A. Fricker); Prayer, from *Hanzel and Gretel*, Humperdinck (transcribed by Earl Miller); *1st Offertorie de Ste. Cecile*, Grison; *Two Trumpet Tunes*, Purcell; *Concerto No. 3 in G*, Hasse; *Clair de Lune*, Debussy (transcribed by Harry Dexter); *Marche Militaire*, Gounod (transcribed by Frederick Archer); *Deep River*, (transcribed by William Felton); A Medley of Broadway Favorites by Rodgers and Hammerstein: "Getting to Know You," from *The King and I*; "Some Enchanted Evening," from *South Pacific*; "Surrey With

The Fringe On Top," from *Oklahoma!*; "Climb Every Mountain" from *The Sound of Music*; *America The Beautiful March*, Macfarlane.

Organ: 1912 Austin, enlarged in 1927.

This is a recording of what one might consider a typical, or an ideal, municipal organ recital. There are examples from Bach and Handel all the way to a medley of Broadway favorites. Many pieces are transcriptions. All seem to work well on this very large Austin municipal organ, which also has a summer recital series.

Mr. Miller's playing is very entertaining, and demonstrates the sounds of the organ very well. Probably the most entertaining piece is the last selection "America The Beautiful March" by the first Portland municipal organist Will Macfarlane. One will find the familiar and the not-so-familiar on the repertoire contained in this cassette. It will provide a good sampler of the many

different sounds available on this instrument.

There are some historical notes on the instrument and biographical notes on the organist included in the liner. Although the notes on the organ attempt to provide a general description of the organ, and the highlighting of some specific stops used on the recording are very helpful, a stoplist of the complete organ would have been better. The instrument is the first organ in the United States to be designated a municipal organ, so its historical importance is noteworthy. This is an excellent cassette demonstrating the many capabilities of the instrument when played by the right organist. It is sad to know that this very talented organist died suddenly in 1989, shortly after this recording was made, at the age of 43.

—Dennis Schmidt, DMA
St. Paul's School
Concord, NH



Johnson Ferry Baptist Church
Marietta, Georgia

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New Organs



Cover

Charles M. Ruggles, Berea, OH, has built a new organ for Hillsborough Reformed Church, Millstone, NJ. The organ features mechanical key and stop action; solid white oak casework, hand-planed and oiled, with carvings of white oak depicting dogwood blossoms and leaves by Martin Pasi; wind pressure 75 mm; tuning is "Bach" temperament by H. A. Kellner, 1978; 1206 pipes. Keyboard naturals are cow leg bones and sharps are brenadil; stopknobs are Brazilian rosewood. Most of the pipes are 96% lead; the Principal 8' is 75% tin; Gedackt 8' is walnut and maple; Subbass 16' and lowest 12 pipes of Trombone 16' are of poplar. The Trombone 16' and both Trumpets have full length conical resonators. The Pedal Trumpet is an extension of the Trombone 16'; the lowest 12 notes of the Pedal Octave 8' are taken from the Great Principal 8'. Wind is supplied by a single wedge-shaped bellows, fed by a ¼ horsepower blower. Compass 56/30.

- GREAT**
 8' Principal
 8' Rohrflote
 4' Octave
 2' Octave
 Mixture III-V
 8' Trumpet
- SWELL**
 8' Gedackt
 4' Principal
 4' Rohrflote
 2½' Nazard
 2' Blockflote
 1½' Tierce
 Scharf III-IV
 8' Dulcian
- PEDAL**
 16' Subbass
 8' Octave
 16' Trombone
 8' Trumpet



Russell & Co., Cambridgeport, VT, has built a new organ for St. Thomas the Apostle Church (R.C.), Elkhart, IN. The mechanical action pipe organ stands in the rear gallery of this modestly reverberant 800-seat building. Designed to provide the greatest versatility within a limited budget, the organ is housed in a simple European style case of white oak. Some older pipes, rebuilt, were incorporated into the design as a cost reducing measure. The instrument contains 25 ranks, 1268 pipes and utilizes suspended key action and mechanical stop action. Manual wind pressures are 75mm, Pedal wind pressure is 85mm. All flue pipes in the instrument are made of 94% lead, excepting the case pipes which are of zinc and burnished 52% tin. The Pedal Bourdon and bottom octaves of the manual flutes are of wood. The Great and Pedal reeds are in German baroque style and are made of 50% tin. The Swell Cromorne is after Dom Bedos, made of 70% tin. All voicing and tonal finishing were done on site in order to assure ideal balance and blend in the room.

- GREAT**
 8' Principal
 8' Bourdon (1-12 rebuilt)
 4' Octave
 2½' Nazard tc
 2' Blockfloete
 1½' Tierce tc
 V Mixture
 8' Trompet
 Swell to Great
- SWELL**
 8' Gedeckt (1-12 rebuilt pipes)
 8' Viole (1-12 rebuilt)
 8' Voix Celeste tc
 4' Rohrflote
 2' Principal
 III Scharf
 8' Cromorne
 Tremulant
- PEDAL**
 16' Bourdon
 8' Offenbass (1-32 rebuilt)
 4' Choralbass
 16' Fagot
 Great to Pedal
 Swell to Pedal



Smith Organ Company, Wichita, KS, has built a new organ for the Catholic Life Center, Wichita, KS. This 8-rank, 27 stop, unified, two-manual and pedal, electro-pneumatic action organ sits in the main chapel of the new \$14.13 million dollar complex known as the Catholic Life Center of the Catholic Diocese of Wichita. The entire organ is contained within its own case measuring 11' x 4'. The console is detached and both the case and console are constructed of solid red oak and oak veneers, stained and lacquered to match the interior of the chapel. Switching is handled by a new Peterson solid state system including new tracker touch keyboards. Stop selections are made

manually. Father Michael Baldwin of the diocese was placed in charge of this acquisition and helped in its design. The case is centered on a side wall of the chapel, speaking to the center of

the room. The acoustics within the chapel are excellent. The organ was installed in October 1990 in time to assist in the dedication of the new facility.

- | | | |
|----------------|-----------------|---------------|
| GREAT | SWELL | PEDAL |
| 8' Principal | 16' Bourdon | 16' Bourdon |
| 8' Bourdon | 8' Gedackt | 8' Principal |
| 4' Gedackt | 8' Camba | 8' Bass Flute |
| 4' Octave | 8' Celeste T.C. | 8' Violon |
| 2' Block Flute | 4' Principal | 4' Flute |
| 1½' Mixture II | 4' Flute | 4' Octave |
| 8' Trumpet | 2½' Nazard | 8' Trumpet |
| 4' Clarion | 2' Flute | 4' Clarion |
| | 1½' Quint | |
| | 8' Trumpet | |
| | 4' Clarion | |
| | Tremolo | |

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Visser-Rowland Associates, Inc., Houston, TX, has built a new organ for Wooddale Church, Eden Prairie, MN, the firm's Opus 90. The five-manual mechanical-action organ has 74 stops, 114 ranks and 6294 pipes. The key action is of the floating, balanced type. The freestanding case of Appalachian red oak is 26 feet wide, 52 feet tall and uses no structural steel. The total weight of the organ is approximately 45 tons.

The mechanical-action console is located at the base of the organ case. To increase flexibility when the organ is used with orchestra or during special services, a remote electric-action console on a moveable platform has been provided. This console is similar to the main tracker console except that it has four manuals; the Spanischwerk becomes a floating division. All-electric coupling has been provided and each console features a Solid State Logic combination-action system with 24 general pistons, eight divisionals and the usual tutti and coupler reversibles. A programmable crescendo pedal is available, and each console has 128 levels of memory. The keyboards are made of basswood, capped with ebony naturals and maple accidentals; the stop jams and music rack are made of walnut with maple and ebony inlay.

The metals used in the facade pipework include lightly flamed copper and 75% tin. Most of the metal flue pipework was built by the Jacques Stinkens firm in Holland. The 19 reed tops were made at Suddesche Orgelpfeifenfabrik under the personal supervision of the Roland Killingers.

Pieter Visser was responsible for the organ's initial concept, completed design and mechanical engineering. Patrick Quigley supervised shop construction and installation in the church. Tonal finishing was done by Brian Davis and Mark Hotsenpiller.

KRONPOSITIV (IV) (61 notes)

- 8' Prinzipal
- 8' Metalgedeckt
- 4' Oktav
- 4' Flöte
- 2' Oktav
- 1 1/2' Quinte
- 2 3/4' Sesquialtera II TC
- 1' Mixtur V
- 8' Rohrschalmey
- Tremulant

SPANISCHEWERKE (V) (61 notes)

- 16' Trompete TC (en chamade)
- 8' Trompete (en chamade)
- 1' Terzmixtur V-VI

PEDAL

- 32' Prinzipal
- 32' Untersatz
- 16' Prinzipal
- 16' Prinzipal (HW)
- 16' Subbass
- 8' Oktav
- 8' Gedeckt
- 4' Choralbass
- 4' Flöte
- 2 3/4' Mixtur V
- 32' Posaune
- 16' Posaune
- 16' Fagott
- 8' Trompete
- 4' Schalmey
- 2' Kornett
- Tremulant
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Julius Reubke

and his Organ Sonata *The 94th Psalm, Part 3*

Michael Gailit

Part 1 was published in the January, 1992 issue; part 2 in the February issue.

2nd block and coda

A fourfold repeated variation of the head motive leads to the final outburst of this motive which, as in the first block, is repeated 3 times in 6 measures. The following descending scale ends in a last citation of the main theme (Example 15), the first half of which is stretched to three measures (written-out ritardando), and the second half is stretched to four measures by a descent to the lowest note on the keyboard.

Preparation of the 2nd theme

Reubke does not leave anything to chance in the "Grave." While the development still continues on the manual, from measure 34 onwards he is systematically and subtly preparing the next section in the bass (first on the pedal and then on the manual). By shortening the virtuoso accompanying figure, he reaches the head motive of the next section (Example 16). In measures 40-43 in the pedal (in contrast to the regular, only gradually slowing quarter-note chords), a written-out ritardando of the triplet figures can be observed, which, in their shortened form, come first a quarter note, then two quarter notes later. The dominant ninth chord in m. 48 not only ends the exposition of the main theme, but also later, transposed into E, ends the first movement as well as—once more in G—the second.

Here, we can again observe a further meshing or overlapping of parts. The chord is at the end of gradually slowing chords, and therefore at the end of the whole first part, but at the same time is also in the middle of a complete repetition of the four-measure main theme, the descending scale of which forms the transition to the development of the second theme.

2nd theme and development (Larghetto) (mm. 53-87)

The 2nd theme

Just as the first section was completely developed out of the main idea, a contrasting lyrical second theme forms the second section. This second theme is naturally developed out of the main theme, of which both musical main ideas (head motive and scale) can easily be perceived—as one appears also on top of the other. The second theme falls into three parts:

Second theme, 1st part,	mm.53-57	3½ measures
Second theme, 2nd part,	mm.58-59	2¼ measures
Second theme, 3rd part,	mm.60-63	2½ + 1½ + 1 measures

The beginning stems from the first half of the main theme, the first three measures exclusively constructed out of the ascending three-note figure C-D-E (Example 17), which stems from the second half of the main theme. The natural flowing of the melody conceals its apparently through-constructed form. This first development closes with the descending fourth in measure 56. As in the main idea, Reubke places a quarter note rest at the beginning of the first part of the second theme and anticipates the beginning of its second part with a syncopation. The second part and the third part follow the partly chromatic descending scale. Hereby, the melodic idea of the first 2½ measures is repeated and shortened in a further 1½ measures. A transitional measure prepares for a repetition of the whole theme. Even this measure is based on the theme: both outer voices use the half-tone motive, the very first motive of the main theme.

This all shows that Reubke was striving, on the one hand to compose balanced structures, on the other hand however, to avoid regular bar numbers. This is particularly obvious in the thematic phrases in the middle movement of the organ sonata. However, in development sections regular groups of measures are often to be found. The bass is again also not left to chance in the second theme. From m. 56 onwards it descends through two full octaves (with two upward leaps) the almost complete chromatic scale. This begins even before the first part of the second theme has ended, thus connecting also the two first parts of the theme⁸. Also in the second theme, Reubke gives the individual sections open endings, and not the C minor tonic⁹.

It is of great importance to understand that the second theme does not show the regular contrast to the first theme. It does not use another (major) key, it stays in C Minor. Those contrasting, "friendly" themes are very often used for the

Example 15. Sketch of the varied main theme, mm. 46-52.



Example 16. Sketch of the bass parts, mm. 34-52—beginning of 2nd theme, m. 53.



Example 17. 2nd theme, outer voices (the phrases and thematic motives are by brackets).



triumphant ending of the composition. The lyric themes are, so to speak, the germ of redemption (e.g. the Pilgrim's Choral in Richard Wagner's opera *Tannhäuser*, or the lyric theme of Reubke's piano sonata). In his organ sonata, Reubke does not "program" the redemption. When listening to the second theme one can already guess that the piece will not have a happy ending!

Development

The whole of the second theme is repeated from m. 64 onwards almost note-by-note and in its entirety. It begins in the bass and changes to the tenor in m. 72, bridging over the leap with additional notes. Instead of the last measure, two measures lead to a further development of the closing part of the second theme ("etwas belebter"). At the first climax of this section, we are reminded twice more of the main motive (measure 81 onwards), as a third repetition flows, so to speak, into the scale motive (a corresponding, varied passage to this part can be found in the second movement).

Transition

The transition to the development section begins at m. 88 ("nicht schleppend"). In this transition, for the very first time, a clear statement of the themes or parts of them is dispensed with. Rather, this section includes small motives out of the basic material. The first four bass notes are a descending tetrachord, the sixteenth-note figures are, on closer examination, almost completely borrowed from the

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Example 18. Comparison of treble in m. 87 with bass, mm. 88-94. (The corresponding notes are marked with x.)



Example 19. Comparison, head motive, m. 1 and m. 203-204.



head motive, and taken from the descending scale, and combine these ideas. The transition, too, is connected with what went before: the last five notes in the upper voice in m. 87, together with the first pedal note in m. 88 are, except for two accidentals, the same as the first six pedal notes in mm. 88-94 (Example 18).

The phrases of the figures continue to become shorter, until in m. 104, no thematic material is left¹⁰. When the main theme enters at the beginning of the development section, a triple fortissimo is reached for the second time in the whole work.

Development section (Allegro con fuoco) (mm. 108-170)

The development section is in two parts:

Development, part 1	mm.108-136	29 measures
Development, part 2	mm.137-170	34 measures

First part

The development section does not make use of the second theme. The head motive comes in at the climax of the musical course at "Allegro con fuoco" in m. 108, and is extended over 3 measures. It is followed in the next two measures by a scale descending over two full octaves. In the following two measures we find the so-called third idea (see mm. 22-28).

Two things are worth noting in this connection:

- 1) Reubke adheres strictly to the sequence of the ideas in the exposition (this can also be seen in the recapitulation)¹¹
- 2) Parts 1 + 2 + 3 give a total of 7 measures once again, and this figure we will encounter again at further important places.

Further groups of measures also refer to the exposition, as they appear there in the same sequence. Up to m. 125, 1st eighth note, the beginning of the development section is a complete, varied and shortened version of the exposition of the main theme! This can easily be seen in the following table (on the left the measures in the exposition, on the right the numbers of the corresponding measures at the beginning of the development section):

Exposition	Development	Motives
mm. 1-2	mm.108-110	Head motive
mm. 3-4	mm.111-112	Scale
mm.22-23	mm.113-114	3rd idea
mm.29-32	mm.115-116	Pedal motive
mm.33-38	mm.117-120	Repeated 1st motive
mm.39-44	mm.121-125	Repeated scale

This whole sequence recurs—varied and shortened—in the following mm. 125-134¹². Two transitional measures lead to the second, softer and quieter part of the development section ("weniger stark und ruhiger"), m. 13-170.

Second part

Again, Reubke uses the scheme of composing a development cycle of a certain number of measures, which he then repeats. In this part the cycle is 3+3+3 measures: 3+3 measures head motive, 3 measures descending scale (again shaped after the two-part form of the main theme). These 9 measures are repeated a fifth higher. Then, from m. 155, a four-measure development follows, which shortens the sequence and repeats it three times. All these sections from m. 137 onwards move in a circle of fifths in the same direction: A^b-E^b-B^b-F-C. In the last development section from mm. 167-170, the phrase is reduced to one single measure, four times varied and repeated. The proportions of the measures in this development section (137-170) are a careful intensification:

9 mm.	repeated twice
4 mm.	repeated three times
1 m.	repeated four times

Recapitulation (mm. 171-202)

Similar to the transition to the development section, a crescendo leads to the recapitulation, beginning in m. 171 and reaching the third climax of the work with a triple fortissimo in m. 181. However, here too, Reubke enmeshes the standard parts of the form, the development and the recapitulation. The recapitulation does not begin at the climax, as the listener would expect, but already in m. 171. The recapitulation with its parts can be clearly determined because *all the parts proceed in the same sequence as in the exposition*—they are only partly complete, differently written and, of course, shortened (only full measures given):

Exposition	Recapitulation	Theme
mm. 1-15	mm.171-180	main theme
mm.33-45	mm.181-188	development of main theme
mm.53-73	mm.189-202	second theme

Reubke tries to shorten the recapitulation by

- on the one hand letting it emerge from the development section, and
- on the other, leading it in triple forte as far as the coda, from m.203 onwards, without any recognizable divisions or interruptions.

Main theme

This is actually a recapitulation, as can be seen from the many similarities in the sections. From m. 171, the main theme appears after the exposition for the first time in the pedal and its complete form—head motive and descending scale. The complete repetition of the main theme in the exposition is shortened in the recapitulation to just a repetition of the head motive (mm. 171-172), while the descending scale, which was omitted between these measures, is used for 3 groups of 2 measures to increase to the climax. The key of C minor is only reached at the climax in triple fortissimo, which is the beginning of the second part of the recapitulation. This also contributes to the connection between the development section and the recapitulation.

Development

As in the measures following m. 33, the head motive is triple forte, accompanied by the same stormy triplets in the pedal: the head motive appears not three times, but twice, the descending (and here in the manual also ascending) scales are not placed together at the end, but are positioned between the 2 groups of 2 measures of the head motive. The main theme therefore appears in the recapitulation in a version even closer to the original form.

Second theme

From m. 182, 2nd quarter note, the second theme, which formed the contrasting *largo* part in the exposition, appears without any transition and contrast and follows immediately the preceding block in the same dynamics. As in the exposition, it appears not only again twice (shortened, of course), but also first in the treble and then in the bass (from m. 197)!

Coda (mm. 203-232)

At the beginning of the coda in m. 203, the head motive stretches out (Example 19) and the scale changes direction, in order to make a connection between the three repeats. Through thematic fragmentation the phrase is shortened constantly and it comes to a halt in m. 220, at "Grave." Up to this "Grave," the text of the 94th Psalm (including the verses which were not printed) always asks whether God knows about the injustices of this world. Up to now, the music carried on this monologue, so to say in words of fire. With the two first "Grave" measures, with their pure A-flat Major chords, one now has the feeling that man has understood, and is reassured that God does know and will not fail him.

From m. 222 on, second quarter note, the transition to the Adagio covers 5 full measures in the outer voices exactly identical to the third idea in mm. 22-26. The further development of this idea ends, as does the exposition of the main theme, with a dominant ninth chord, which here, in preparation for the key of the slow movement, is in E.

Notes

7. It is unfortunate that the widely distributed Keller edition greatly reduced the dynamics in many places. This makes formal connections less obvious. The registration in this edition is incomplete and imperfect. In the USA, the new edition by Wayne Leupold (*Julius Reubke—the complete organ works* [Melville, New York 11747: McAfee Music Corporation, Belwin-Mills]) gives a true reproduction of the notes and all directions. It also contains valuable translations and commentaries. Unfortunately, many new printing errors were added to those already in the first edition. It is still essential to make a comparison with the first edition or the only currently available reprint of *Neuer Musikverlag Winterthur*, Winterthur 1985 (Switzerland). Strongly recommendable is the edition of Daniel Chorzempa (*Oxford University Press*, Oxford 1976) which is still available, but is not complete in every aspect (e.g. specification of the Merseburg organ only with stops and couplers).

8. Because of the connection of the 1st and 2nd parts of the 2nd theme, it can also be divided into 6+4 measures.

9. This procedure of open endings which relinquish the final tonic chord became music history through Wagner's opera *Tristan*, begun in 1854 and completed in 1859, and the well-known "Tristan" motive. Instead of the expected closing chord, the composer writes a rest. In this connection, Wagner speaks of the "art of sounding silence." Reubke used this technique at the same time in his piano sonata, without knowing *Tristan*. In the organ sonata, such cadences are rarely used—another witness of his striving for intensity and concentration in this work.

10. A common compositional technique to prepare a recapitulation of a theme is to eliminate all thematic material from the texture in the section which precedes the recapitulation.

11. This adherence to the sequence of the themes is a compositional feature in Reubke's (and Liszt's) music which helps to determine corresponding form parts more easily.

12. For this reason, the suggestion by Wayne Leupold in his edition of the 94th Psalm to add a b' over the second chord is contrary to the thematic construction and therefore unacceptable. The upper voice in m. 125 must remain G-A^b-C, because it is the main motive (semitone+third). Altogether, the main motive is found three times then in the first two measures of the upper voice.

This article will be continued.

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Rayner Brown

80th birthday tribute

compiled by Robert L. Tusler

Rayner Brown Composer—Organist—Friend

The only lasting tribute for a composer is to accept, to listen to, and to perform his gifts. Nevertheless, in this issue of *THE DIAPASON* we make an attempt in words to pay honor to Rayner Brown on the occasion of his eightieth birthday (February 23, 1992). May these efforts to show our respect be accepted and bring pleasure as well as praise.

The vital statistics concerning Rayner Brown may be found in *Baker's Biographical Dictionary of Musicians* and *The International Who's Who in Music and Musicians' Directory*. However, we must emphasize that as an organist and composer he was totally American trained, beginning study in San Diego, CA, and finishing in Los Angeles at the University of Southern California (B.M. and M.M.). U.S.C., in addition to providing a splendid education, was the place where he met Barbara Patrick who soon became the partner of his life. They have for more than fifty years shared the vicissitudes of a rich life, providing a gracious and open home for their two children and their many friends.

Brown's American training is reflected in his compositions. The following summary served as an introduction to a concert of American music for a European audience. These few paragraphs place Rayner Brown in a proper historical perspective:¹

With the inexhaustible experiments of the great New England Yankee Charles Ives, composers in the United States began slowly to withdraw from European training and to take cognizance of their own inheritance—the village band, the gospel tune, the spiritual, the cowboy tune, and that burgeoning dance music bubbling up from the south through Saint Louis, Chicago, and finally New York: jazz. What might be referred to as first generation American composers such as Charles Griffes (1884–1920), Walter Piston (1894–1976), Leo Sowerby (1895–1968), Howard Hanson (1896–1981), George Gershwin (1898–1937), Roy Harris (1898–1988), and Aaron Copland (1900–1990), were all plunging into Americana. None made formal declarations or developed systems. They composed, performed, taught, and were never far from the main streams of the tumultuous social movements taking place throughout the land. All have produced emotionally moving works that express the U.S.A.'s increasing self-pride.

Their involvement is reflected by their choices of literary and musical sources, sources that provide a rich, earthy, and humanistic underpinning for their creativity. This first generation showed the way, and the next (William Howard Schuman, 1910–; Rayner Brown, 1912–; Vincent Persichetti, 1915–1987; David Diamond, 1915–; and many more) would continue and build on those American underpinnings. Out of their efforts an American style would emerge different from those developing in opposition to Wagner. In general the style traits common to their music may be described as follows. Very often, the melodies are diatonic, long-lined, punctuated by simple intervals with perfect fourths and fifths occurring frequently. A singable quality can be expected, especially since folk tunes (sacred and secular) and gospel songs are employed openly or as a starting point. Such melodies are supported, enhanced, and varied by triadic harmonies and chords built on perfect fourths and fifths. The harmonic vocabulary of impressionism has been incorporated, expanded, and thinned-out, creating leaner, sometimes more blunt sonorities. Roughness is not avoided.

Out of the melodic-harmonic materials, open textures of clarity and brilliance come to the fore. Orchestrations tend to employ wide spacings, increased use of brass, woodwinds, and enlarged batteries of percussion. The influence of the town band (usually referred to as wind ensemble), dance groups, and jazz from combos to the big bands of Duke Ellington and others is readily apparent not only in the use of instruments but in rhythms which propel the unfolding form ever forward whether in joy or sorrow.

Rhythm, the life-blood of music, may appear complicated on the page, but for the listener there is the security of readily-grasped, surging, swinging, pulsating rhythm. Never is the rhythm so complex as to conceal or in some cases negate any sense of rhythmic direction as sometimes occurs in some serialism. Handclapping, foot-stomping, physical rhythms are more characteristic. Intellectually contrived and controlled rhythm is not generally part of the American composer's style.

Of the above mentioned composers, Leo Sowerby and Rayner Brown have made the most extensive and profound contributions to American organ music. Both composers were splendid organists and avid in their study and performance of contemporary music. Brown performed, in church and in concert, works from all periods of organ literature. Early in his compositional career his own style began to emerge and has continued to grow and intensify. His intimate knowledge of a vast amount of musical literature contains the styles and techniques from which choices were made that met Brown's needs and served to deepen his innate creative drive. This creative drive has produced an impressive quantity of significant compositions. To deal with such a large body of works in this limited essay is impossible; hence, the following summary of types of compositions. The number given by each type is only an approximation since, as I write, more music is still being written.

Symphonies—6
Concertos—16
Large Ensembles—8
Chamber Music—46
Choral Music—9
Piano Music—15

Organ Music—see in this issue "Organ Music of Rayner Brown" by Cherry Rhodes and Ladd Thomas.

The above gives some notion of the scope of Brown's creativity. There is music:

- 1) to enhance and give new life to the liturgy, such as the numerous Hymn Tune Preludes (Chorale) or the profound *Passion Service* for choir, SATB soloists, strings, organ, male speech choir, clergy, and congregation. The work incorporates the American sacred folk tune "Wondrous Love" (1976). Premiered on Passion Sunday 1977, Wilshire Presbyterian Church, Los Angeles.
- 2) to dazzle. Among the many I think immediately of the *Sonata for Organ, Two Players and Percussion* (1979) composed for Cherry Rhodes and Ladd Thomas and



premiered at the Crystal Cathedral, Garden Grove.

- 3) for musical development. The *Etudes for Organ* (1990) and *Six Piano Duets based on Dutch Children's Songs* (1991) come to mind.
- 4) for the joy of living. The *St. Winfred Mass* for baritone, chorus and orchestra. The text is based on selections of the liturgical mass and from the Latin translation of *Winnie-the-Pooh* (1986). Premiered by the Pasadena Pro Musica, Edward Low, conductor, February 23, 1990.

Rayner Brown's output cannot be contained in a few recordings. As we perform and experience his music, the realization becomes stronger that he has to compose, that he loves to compose, and that without striving he communicates. Sorrow and suffering take their part but they are nearly always counter-balanced if not vanquished with humor and joy. He has never felt the need to follow the newest "method" or trend, though at all times he is well aware of them. Rather, he has made his own what he felt useful. Just as he has not "followed a leader" he has never asked performers to play his compositions (whereas he has premiered many another's works). As his partner at Wilshire Presbyterian Church for nineteen years (1959–1977), I found his reticence at our using his compositions at times irritating.

I look back on those years at Wilshire Presbyterian as some of the happiest of my career as church musician. Much of that pleasure was due to our association that grew from that of colleagues into deep friendship between us and our families. What fun it was to make plans, whether they materialized or not. Many a sermon went unheard while we plotted the next series of services, concerts, or ways of getting new music heard and published. The Wilshire Presbyterian Music Foundation was the result of such planning. Never was Rayner weary of bringing to life unknown scores.

Rehearsals were rarely dull, since Rayner always wanted to sight-read the new works at tempo, which kept us all on our toes. His grumbling was occasionally heard when we had to "woodshed" parts, but it was usually followed by some wise-crack to improve the situation—or he felt it was time for the coffee break and his banana. The banana and sandwiches were present at long or extra rehearsals and always on Sundays between services. It was rumored that he couldn't play without eating a banana beforehand.

Thus did nineteen years of working together as colleagues lead to a lasting friendship, a friendship that has supported us and our families during times of illness, sorrow, successes, and joy. Yes,

there have been irritating moments, times when I've bluntly criticized one of his works or when he was most unhappy with my performance of his new creation. Those occasions have only made the bond stronger and deepened our mutual respect and concern.

It has been a privilege to make this tribute, inadequate as it may be, to my friend, the composer-organist Rayner Brown. His works assure him a lasting place in American music.

—Robert L. Tusler

Notes

1. Program booklet. *Mattinee op Zaterdag de Première-serie VARA*. Amsterdam, Concertgebouw, 14 September 1991.

Rayner Brown The Biola Years: 1948–1977

1948: Enter a quiet man with an indomitable spirit and a determined vision and a banana.

1977: Exit a quiet man who had left an indelible legacy which will profoundly affect our students for generations to come. The man, Rayner Brown, distinguished teacher, performer and composer, honored member of the Biola University Music Faculty, and noted influence in contemporary music throughout the United States and abroad. It was this man who contributed to the lives of hundreds of Biola University students over a period of 29 years. In many ways he charted a course upon which the Biola University Music Department continues today with confident optimism and a conscious awareness of the foundations well laid by the "giants" of the past, chief among them our beloved Rayner Brown.

As we have moved on past 1977 into the final decade of the century, we are able more cogently to articulate the essential ingredients which contributed to Rayner's legacy which so ably guides us today. These ingredients seem obviously to fall into six distinct areas.

1. He was a visionary for what ought to be. As we look back on Rayner's contribution to the department we realize again that Rayner was truly a gift to us. He was a conscience for the department. We found ourselves in those days constantly asking in our minds and hearts, "What will Rayner think about this?" Rayner helped set our course for the future at a time when we were all tempted to wallow in self-pity over poor equipment, inadequate facilities, and an administration which was less than sympathetic to our goals. He would not complain, would not deprecate where we were nor what we were doing. He would always cut through to the essential questions: "What should we be doing?" and "How will we go about doing it?"

2. He was the standard-bearer for facilities development and essential curriculum focus. Rayner joined the Music Department in 1948 at a time when Biola was located in the center of Los Angeles with woefully inadequate facilities and a curriculum not yet focused clearly on standard collegiate music content. Working with department chairs, including Paul Wohlge-muth, and later Marvin McKissick, Rayner played a key role in setting the vision for the department of the music facilities on the new campus in La Mirada into which the university moved in 1959. Rayner had the ear of the President and was effective in helping the department chair convince the administration and the Board of Trustees that facilities should be constructed which could house a fine pipe organ and support the development of serious, classically based curriculum. A contract was signed in 1960 for a 26-rank Schantz

pipe organ. The project was completed in 1964 with installation in a superb 450-seat recital hall.

3. Teacher/performer/composer: He was mentor to all. Rayner's legacy in this regard is his example of discipline and economy of means. No aspect of his life as a musician existed in isolation. Theory and practice, performance and composition were inexorably wedded. He taught music theory, composition, and organ performance out of the vast on-going discipline in his own daily practice and daily compositional regimen. His mind and, consequently, his classroom and studio delivery were not cluttered with theoretical baggage, nor was his theory detached from the freshly obvious connection to performance reality. As an organist and organ teacher Rayner spent time at his instrument daily. His knowledge of organ literature was profound, and his own technical and interpretative performance skills ever growing. As a composer Rayner disciplined himself to compose every day, and as a result his output was prolific and his creative energy and quality of work strong and consistent.

Rayner's example of an ordered and productive life was a true inspiration to all of us, faculty and students alike. We faculty members were especially envious of his ability to maintain an uncluttered office. His desk was always clean. Any memos received were dispensed with the day they arrived. If that were, somehow, impossible, they were tossed into the "round file" at the end of the day, with the assumption that if any truly represented an important matter others would be sent. Rayner didn't have time for what he considered unimportant.

4. He was a champion of twentieth-century music. Rayner continually prodded all of us to leave the comfort of the eighteenth and nineteenth centuries and move into the exciting light of the twentieth century. His impact in this regard is seen in an on-going commitment of the department to not only perform the works of twentieth-century composers, but also to encourage new composition among both the students and the faculty.

Rayner was fond of planning performances or series of performances each season which focused on twentieth-century composers. One example of such an effort is the American Music Series which he guided to fruition in the spring of 1974 in honor of the hundredth anniversary of the birth of Charles Ives. This was a series of 12 concerts featuring department faculty and ensembles as well as significant guest artists. The final concert of the series featured Ladd Thomas, organist, performing Rayner's *Sonatina no. 22 for Organ*, and other works by William Schmidt, Keith Weathers, Gerald Near, Cecil Effinger, and Howard Hanson.

5. He was a master of programming. It wasn't enough for Rayner to perform or hear performed a string of great works—a "mishmash" as he would say. He saw the program as an integrated whole. He was fond of programming a small number of works of substantial size which displayed some commonality. He looked for links which would give the program wholeness—for statements which would connect.

In the programming of twentieth-century works he was a great promoter of first performances. In his own performance he virtually never repeated a piece. He, of course, was interested in publishing his works so that others could perform them, but he, himself, was not interested in repeating a performance. There was simply too much that hadn't been done, that he hadn't experienced!

6. He has a grand sense of humor. Rayner was a quintessential example to us of an individual who, in not taking himself too seriously, taught us what it meant to be seriously committed to God's calling to something beyond ourselves.

Rayner's trademark was his daily banana. No one knew why he ate a banana every day. Was it simply because he liked bananas? Was it that he thought

bananas to be good for his health? Was it to cause others to wonder why he would eat a banana every day? Whatever the true answer, this habit symbolized to everyone a perspective which said, in effect, "Eat a banana, compose a sonata. Both are a part of God-given life, both find their meaning in themselves." Not only his life, but his music, too, was filled with "bananas" (a delightful example is his consistent use of a 7th position trombone blat somewhere in every brass quintet which he composed, if for no other reason than to irritate his wife, Barbara)—constant reminders that music is to be a part of real life. His music demonstrated that meaning can be delivered through an infinite range of possibilities, from the commonplace to the profound, and that these possibilities were not different in kind, only in degree.

So, this is at least a portion of the legacy of Rayner Brown to the Biola University Music Department. But, enough for now. We've got to go to the market for more bananas. It has been very difficult to kick this habit that we picked up from Rayner.

—Jack Schwartz, Chair

Biola University Music Department
—Richard Unfreid, Professor of Organ
Biola University Music Department

Rayner Brown California Crusader

Land where tradition has little influence, where new ideas and styles of the most extreme divergence find enthusiastic adherents: that's Southern California? Well, not always. The urge to explore new modes of expression and to reach out for new experiences all too infrequently motivates church organists in search of repertoire, wherever they live. Even in this adventurous Southland where change is more expected than permanence, congregations as a whole prefer what they already know, and organists are often content to nourish that attitude by sticking to comfortable music for the Sunday services.

But that stack of old faithful preludes and offertories with frayed covers and dog-eared pages has not always given the California organist an easy feeling. For decades the most patient but persistent voice of the organ profession's collective conscience in this region has been Rayner Brown. If Mother Nature occasionally reminds us with an earthquake that the future depends on today's preparations, so Rayner from time to time shakes our complacency, reminding us who we are and what our obligations to the future of the art of the organist require. What composer, he asks, has an incentive to write for the organ if organists aren't interested in playing new music?

In an article of moderate length one cannot catalog all the ways Rayner Brown has championed the cause of new organ music. His own recital programs consistently included new works, not only of his own composition, but of many other contemporary composers. Through his efforts other composers have been stimulated to write for the organ, and the repertoire has been significantly enriched by the publications he initiated and supervised. He has participated in countless projects related to new organ music, and has devoted countless hours to those projects. Perhaps a description of a few of his activities will suggest the scope of his influence.

In 1962 the National Convention of the American Guild of Organists was held in Los Angeles, sponsored by the three Los Angeles County chapters: Long Beach, Los Angeles, and Pasadena. Rayner Brown was then Dean of the Los Angeles Chapter (1961-63), but he still found time to be on the convention program committee (chaired by his good friend, Clarence Mader). In addition, he proposed that the three AGO chapters publish a collection of new organ music for the convention—a novel idea at the time—and he assumed responsibility for seeing the project through.

The *AGO Prelude Book*, advertised as "new compositions for church organists," featured sixty pages of music, with works of twelve composers. The first piece in the collection, "Reverie" by William Grant Still (1895-1978), exquisite in its simplicity, suggests the importance of this and subsequent projects in stimulating composers to write for the organ. The "Reverie" was Still's first published piece for the organ.

The *AGO Prelude Book* was available for \$3.25 before and during the convention; then the price was advanced to a hefty \$4.50. In those almost-forgotten days convention registration was \$30, and a double room at convention headquarters, the glamorous Ambassador Hotel, was \$14.

Spurred by the success of the *Prelude Book*, the three AGO chapters agreed then to sponsor Rayner Brown's plan for monthly publications of new organ pieces. The first issue of *The California Organist* appeared in May, 1963. The double objective was to provide organists with new, interesting music suitable for church, and to interest composers in writing music of that kind. A committee reviewed the scores submitted for inclusion. Preference was given to pieces that were short to moderate in length, and easy to moderate in difficulty; those limits encompassed a wide variety of styles.

A few longer works were included in the series: for example, *Sonata Mistica* by George Frederick McKay, and *Sonata Breve* by Gerhard Wuensch. Two collections of pieces were also published: a *Second Prelude Book*, and a book of pieces for pedals alone.

In spite of the high quality of the pieces and the modest price of subscriptions (\$4 for the annual series of twelve publications), the project was abandoned by the Los Angeles County AGO chapters in 1968 because of apathy on the part of organists—not just in Southern California, but throughout the United States. All members of the profession had been repeatedly urged to subscribe, but there was a general reluctance to cope with unfamiliar styles, and a timidity about playing anything that might challenge the ears of the listeners. Too many organists felt that their congregations were not willing to hear one new piece a month; too few comprehended the long-time benefits such a project could offer the profession.

Not to be defeated by this attitude, Rayner Brown turned his attention to another publishing venture: the *Wilshire Presbyterian Series*. At that time Robert Tusler was Director of Music and Rayner Brown was Organist at the Wilshire Presbyterian Church, Los Angeles. Encouraged by a clergy sympathetic with its objectives, the Wilshire Presbyterian Music Foundation published twenty-two new works in three categories: the Choral Series (four cantatas and a Magnificat), the Solo Series (two sets of solo songs), and the Organ Series (fifteen works, including seven for organ with other instruments). While many of the publication responsibilities were shared by Robert Tusler and Rayner Brown, the latter was in charge of all arrangements with the printer, art work, cover designs, advertising and distribution.

In reviewing the *AGO Prelude Book*, the *California Organist* and the *Wilshire Presbyterian Series*, one finds that Rayner Brown was largely responsible for publishing new compositions of thirty-nine different composers, many of them represented by more than one work: Frederick M. Barnes, John Biggs, C. Griffith Bratt, Rayner Brown, Paul Chihara, Matt Doran, Robert Gross, Norberto Guinaldo, Arthur E. Hall, Donald Johns, Lucrecia R. Kasilag, Henri Lazarof, Kenneth Lowerberg, Clarence Mader, Robert McBride, George Frederick McKay, Robert P. Manookin, Gilbert M. Martin, Warren Martin, J. Thomas Matthews, Lowndes Maury, Orpha Ochse, Alma/Oncley, Harold Owen, Boris Pillin, Paul A. Pisk, Jon Polifrone, Robert J. Powell, Leo Samama, William Schmidt, Charles Shatto, Kent Smith, William Grant

Still, Don Stone, Clifford Vaughan, Keith Weathers, Gerhard Wuensch, Michael E. Young, and Tikey Zes.

Brown's enthusiasm for new organ music has not been limited to composition and publication. He developed a special interest in the new works by German composers of the twentieth century and approached this topic with typical thoroughness. For many years he maintained standing orders with all German publishers for all new organ music they published. Thus his collection of German organ music for the quarter of a century following 1945 is probably without parallel in this country, and may rival any private collection in the world.

He not only collected the music; he also played it and shared his understanding of this important segment of the repertoire with his colleagues. For example, in March, 1966 he gave a lecture-demonstration for the Los Angeles County AGO chapters that included representative examples of the works of fourteen important contemporary German composers. Two months later *The American Organist* published his article, "Some New German Organ Music" (vol. 49, #5, May, 1966, pp. 12-14). He observed that between 1945 and 1966 German publishers had issued over three hundred organ works by contemporary composers, most of them unknown in the United States. A glance at the list included with the article reveals that many fine works we should have programmed twenty-five years ago still await the recognition they deserve.

Since that time Brown has continued to furnish his colleagues with original and imaginative ideas of ways to encourage organ composition, information about contemporary music of a broad range of styles, advice about music publication, and helpful observations on many other topics related to contemporary music. He plays an active role in professional activities, serving as a member of the Board of Directors of The Ruth and Clarence Mader Memorial Scholarship Fund, and on the New Music Project Committee of the Los Angeles AGO Chapter. The competition for new organ music organized by this committee in 1989 elicited well over a hundred entries by composers from seven countries and thirty-two states.

Although we too frequently lack the vision or the courage to follow, Rayner Brown remains Southern California's great crusader for new organ music. With magnificent resolve and patient persuasion he continues to work for the preservation of that endangered species, the Organ Composer. As the voice of our collective conscience, he tells us that the future of the organ profession depends on something more than a concern for music of the past.

Keep reminding us, Rayner. The lesson is too important to neglect; ultimately, we have to get it right!

—Orpha Ochse

Organ Music of Rayner Brown

What a privilege it is to be closely associated with composers of our time. Have you ever bemoaned the fact that you did not know Bach, Mozart or Brahms? Have you contemplated that one hundred years from now, people will wish they had known the composers right in our own backyard, a drive, plane trip or telephone call away?

There is much to learn about the present and future as well as the past from associations with living composers. Having been closely associated with several throughout the years has brought to the fore the fact that they are generally flexible about phrasing, articulation, interpretation and registration. Could this flexibility be similar to the attitudes of composers of the past? It is fascinating to reflect upon and certainly gives us the license for more freedom within ourselves as musicians if we wish to take it.

Our association with Rayner Brown is a cherished one, and because we are such good friends and colleagues (and only a short drive away), we shall refer

to him by his first name.

Rayner has composed over 200 pieces utilizing the organ: over 140 solo pieces including

22 Sonatas

36 Sonatinas

33 Papillons (short pieces each with the title of a different butterfly)

50 plus pieces with various titles ranging from frequently used titles such as *Andante and Fugue*, *Fantasy*, *Etudes*, to religious titles such as *Missa Brevis pro St. Michael* and *Liturgical Fugue*. Also included are pieces acknowledging the great composers of the past: *Intermezzo on a Theme by Debussy* and *Scherzo and Fugue on B.A.C.H.* Homage to colleagues is included with *Spelman Passacaglia* (Leslie Spelman) and *Suite Cherry* (Cherry Rhodes). A provocative title is found in *Suite Bikini* and a unique twist is given with *Fugue and Prelude* as well as *Quiet Prelude and Noisy Fugue*.

Fifty-eight ensemble works including

10 Concerti—4 for Organ and Orchestra; 2 for Organ and Wind Orchestra; 1 for Organ and Band; 2 for Organ and String Orchestra; 1 for Two Organs, Brass and Percussion; 1 for Organ Duet and Orchestra

19 Works for 2 Players (Duets)

29 Works for organ with other instruments.

Without having heard his organ music one can only try to imagine a combination of influences including twentieth-century German composers such as Paul Hindemith, Johann Nepomuk David, Siegfried Reda, Helmut Bornefeld and the French composer Claude Debussy, plus rhythmic, melodic and harmonic sonorities found in American jazz. Put this all together with Rayner's unique sense of balance, color, clarity of structure, vital counterpoint, transparent textures, beautiful solo lines supported by rich harmonies and the result is music in his own delightful language that is definitely American in flavor.

The music, ranging from easy to very difficult, lies well under the hands and feet. The frequent use of longer value notes for fast passages and shorter value notes for slow passages sometimes gives the music a deceptive appearance. What looks easy proves to be technically difficult to execute and vice versa.

Rayner is interested in making the organ sound well—he achieves this goal by using sonorities that bring out the best sounds of the instrument. This desired end is achieved not only in his writing for organ solo and organ in ensemble but also it is realized in his writing of organ music for two players (duets and duo-organ works). Complete ranges are explored, including pedal parts in works for two players, which utilize four feet simultaneously.

One of the unique characteristics of Rayner's music is "playful." He writes scherzo and scherzo-like movements whose combination of rhythm, melody and harmony produces a chuckle and a smile.

Although Rayner notates manual and registration indications in his scores, he is very flexible and says they are "suggestions." He encourages creativity and imagination on the part of the performer. If voices are clearly separated, sometimes right hand and left hand can be played on different manuals using contrasting colors, even though this separation is not indicated in the score. It is intriguing to experiment with mutations if there is a short single line or in a passage soloed-out.

Because of the nature of its contrapuntal, transparent and economical writing, Rayner's music sounds equally well on small and large instruments of differing styles whether baroque, romantic or eclectic. If a particular reed is requested, try other reeds as well in order to see which one can best capture the character of the passage. Feel free to experiment using a regal or a french horn, or try adding a 4' flute to the regal; or a clarinet or orchestral flute 4' to the french horn.

When working with dynamics, it is perhaps easier to establish the full organ sound first, and work backwards to the

softer sounds. Often the sforzando piston does not balance well for the entire section at the end of a loud movement. It can be added during the last few measures if the passage permits. In the FF or F sections, high mixtures can sound shrill because of Rayner's characteristic use of fifths and fourths piled on top of each other which creates a kind of "built-in mixture." In these sections, try adding some 8' reeds or even a small 16' reed as well. As always, careful listening will be your guide.

When determining registration for Rayner's music, think of the instrument in question as a painter's full palette of color. It is there to use with no limitations, and know that if Rayner does not call for a particular sound, it does not mean that you can't use it! Be adventurous on your journey to "orchestrating" his works!

Rayner's music is frequently filled with sections within movements. The key to performing his music is to capture the mood of each part and yet maintain the architectural whole. According to Rayner, one way to do this is to maintain strict timing, without pause. The rests are to do be precisely counted! This requires quick piston changes or thoroughly rehearsed stop pullers in order not to interfere with a continuous beat.

There are few phrase and articulation markings in Rayner's music. Again, simply use your imagination and musicianship. Make the music come alive by adding articulation and accents where you think the music needs them. Contrast this procedure with a singing legato in lush passages.

Rayner is a pragmatic composer. While preparing one of his works for a fund-raising recital to restore an organ here in Los Angeles, several dead notes were revealed on certain stops in the solo division and elsewhere. What a shame not to have used those colorful stops just because of some dead notes! What to do? Dare to call Rayner? "Of course I can re-compose certain phrases so you can use those stops," was his gracious reply. The composition sounded natural even though part of it was "Version II." The only problem was the audience heard the organ as an instrument in good shape and wondered why funds were being raised!

We have given several world premieres of Rayner's works for organ solo, organ duet, and organ with instruments here in the U.S.A. and in Europe. Most recently he composed a new piece for us for the occasion of our duet concert last July at the 2nd International Festival on the new organ at St. Eustache in Paris, France. Knowing that the church contains approximately eight seconds of reverberation, Rayner wrote the *Sonata for Organ Duet, Soprano Saxophone, Alto Saxophone and Clarinet* (one player on all three winds) with these "wet" acoustics in mind. He composed for the room, just like we interpreters "play the room."

We find in playing Rayner's organ music with other instrumentalists that there are certain aspects to which we need to pay close attention. After it is decided what registrations sound best on the organ, the instrumentalists need to listen carefully and develop the balances accordingly. Of course, there are times when the organ needs adjusting as well. We work together on articulation and learn from each other about the differences in our instruments and what they are capable of doing. Often we need to ask the instrumentalists to put more character into their part by way of greater dynamic range, more accents and articulation and more emphasis on maintaining precise rhythms and a steady pulse.

Rayner is a visionary. There are many examples that could be related, but we shall list only one. He was the catalyst in suggesting that our organ department at the University of Southern California School of Music develop a closer relationship with the composition department by having our doctoral degree organ majors work with the composition students. The composition student

learns about the organ from the organ student and writes a work for organ which the organ student performs on one of his/her doctoral recitals. In this way, the organ world acquires the interest of another composer, and the composer is promised a public hearing of the new work.

Where would Rayner (a man who composes, without fail, every morning, types out his compositions and parts on his Music-Writer during the afternoon or evening) be without his wife, Barbara? She lovingly takes care of so many daily duties of life so that he has the time to devote to his music. This artistic-natured woman is an inspiration to him and all of us who know her. She selects texts and edits them for his vocal works. She searches out subject matter and titles on which several of his works are based. She is a fine painter and poet. Before she retired, she was an English teacher in the public schools. Her sensitive nature understands his, and it is a joy to know them as such a wonderful team.

Rayner is a very generous man who

is succinct with words, witty, quick and sensitive. His humor is often revealed with a straight face . . . was he kidding or not? . . . he was! He keeps you on your toes in more ways than one. His wit and sensitivity are very much reflected through his compositions.

If you are looking for organ music that is well crafted, refreshing, joyous, witty, jazzy, syncopated, lush, expressive, colorful, accessible and downright fun to play and hear . . . turn to the music of Rayner Brown. It's only a phone call away!

Our Personal Birthday Toast to Rayner: Here's to you, Rayner . . . such a generous man sharing your creativity with so many people! We respect and admire you. Thank you for your cherished friendship.

—Cherry Rhodes

Adjunct Professor of Music (Organ) at the University of Southern California

—Ladd Thomas

Professor of Music and Chair of the Organ Department, University of Southern California; Organist, First United Methodist Church, Glendale

Rayner Brown

Music for Organ

Available exclusively from Foothill Music, 1205 South Shamrock Avenue, Monrovia, CA 91016. (818) 303-0063.

Organ concertos

Concerto No. 1 for Organ and Orchestra, 1959

Concerto No. 2 for Organ and Orchestra, 1966

Concerto No. 3 for Organ and Orchestra, 1980

Concerto No. 4 for Organ and Wind Orchestra, 1980

Concerto No. 5 for Organ and Orchestra, 1982

Concerto No. 6 for Organ and Wind Orchestra, 1983

Concerto No. 7 for Organ and String Orchestra, 1986

Concerto for Organ and Band, 1960

Concerto for Two Organs, Brass, Percussion, 1967

Concerto for Organ Duet and Orchestra, 1989

Organ sonatas

1. Sonata, 1958
2. Sonata da Chiesa, 1982
3. Sonata da Camera, 1982
4. Sonata da Quattordici, 1982
5. Sonata da Piazza, 1982
6. Sonate de chemin de fer, 1983
7. Seventh Sonata, 1983
8. Kolu, 1983
9. Ninth Sonata, 1983
10. Tenth Sonata, 1984
11. Quiet Sonata, 1984
12. Twelfth Sonata, 1984
13. Trio Sonata, 1984
14. Chorale Sonata
15. Fifteenth Sonata, 1986
16. Sixteenth Sonata, 1986
17. Seventeenth Sonata, 1986
18. Eighteenth Sonata, 1987
19. Nineteenth Sonata, 1987
20. Twentieth Sonata, 1987
21. Twenty-first Sonata, 1991
22. Sonata de los Arboles, 1991

Organ solos

- Andante and Fugue, 1983
- Chorale Etudes, 1989
- Chorale Intermezzi, 1977
- Chorale Preludes, 1967
- Etudes, 1990
- Fantasy, 1988
- First Suite, 1986
- Five Preludes and Fugues, 1979
- Fugue and Prelude, 1965
- Fugues, 1975
- Intermezzi on a Theme by Debussy, 1975
- Liturgical Fugue, 1964
- Liturgical Music (Four Books), 1988
- Missa Brevis pro St. Michael, 1983
- Music for Organ, 1989
- Papillons (33 Pieces), 1981
- Prelude and Fugue, 1990
- Partita on Old 400th, 1981
- Passacaglia, 1986
- Scherzo and Fugue on B.A.C.H., 1984
- Second Suite, 1986
- Spelman Passacaglia, 1980
- Spiritus, 1984
- Suite Bikini, 1965
- Suite Cherry, 1990

Quiet Prelude and Noisy Fugue, 1990

Ten Chorales, 1965

Third Suite, 1990

Toccata, 1958

Variations, 1973

Three Dozen Sonatinas

Six Pieces

Divertimenti (Five Pieces)

Musica Romantica (Eight Pieces)

Organ music for two players

Adagio, 1974

Chaconne, 1979

Fugue, 1974

Intermezzo, 1977

Prelude, 1974

Sonata, 1961

Second Sonata, 1988

Sonata with Percussion, 1979

Sonata with Saxophone and Percussion, 1987

Sonata with Thirteen Brass and Percussion, 1987

Sonata for Two Organs, 1982

Sonata for Organ Duet and Piano Four-hands, 1988

Sonata for Organ Duet and Brass Quintet, 1990

Sonata for Organ Duet and Soprano Saxophone, Alto Saxophone, and Clarinet (One Player), 1991

Sonatina for Four Feet, 1985

Three for Two, 1988

Third Sonata, 1989

Fourth Sonata for Organ Duet, 1991

Veni Creator, 1974

Organ with other instruments

Chaconne for Violin and Organ, 1973

Chorale Prelude for Viola and Organ, 1965

Duoventata for Violin and Organ, 1982

Five Pieces for Organ, Harp, Brass, Perc., 1963

Prelude and Fugue for Violin and Organ, 1963

Poem for Viola and Organ, 1958

Prelude, Passacaglia, Scherzo, and Fugue for Piano and Organ, 1990

Passacaglia for Harpsichord and Organ, 1964

Sonata for Alto Saxophone and Organ, 1978

Sonata for Bassoon and Organ, 1972

Sonata for Brass, Percussion, and Organ, 1986

Sonata for Brass Quintet and Organ, 1981

Sonata for Clarinet and Organ, 1965

Sonata for Cello and Organ, 1961

Sonata for Flute and Organ, 1969

Sonata for Flute, Clarinet, Viola, and Organ, 1987

Sonata for Four Trumpets and Organ, 1976

Sonata for English Horn and Organ, 1989

Sonata for Horn and Organ, 1989

Sonata for Harp and Organ, 1990

Sonata for Oboe and Organ, 1962

Sonata for Piano and Organ, 1980

Sonata for Piano Four-hands and Organ, 1980

Sonata for Trumpet and Organ, 1983

Sonata for Trombone and Organ, 1985

Sonata for Viola and Organ, 1956

Sonata for Soprano Saxophone and Organ, 1987

"Shapes of Fleets of Barges" for Brass, Percussion, and Organ, 1968

Triptych for English Horn, Viola, Cello, and Organ, 1987

Three additional articles in honor of Rayner Brown's birthday—by Donald Johns, Ariene deYoung-Judd, and Leo Samama—will be published in future issues of THE DIAPASON.

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order. Please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 MARCH

Shayne Doty; St Thomas, New York, NY 5:15 pm
American Boychoir, with orchestra; Carnegie Hall, New York, NY 8 pm

David Herman; St Andrew's School, Middletown, DE 4 pm

Mozart, *Vespers*; First Presbyterian German-town, Philadelphia, PA 3:30 pm

John & Lisa Wilson; Longwood Gardens, Kennett Square, PA 2:30 pm

Cj Sambach; St John's United Church of Christ, Sinking Spring, PA 3 pm

Chris Endsley, AIDS benefit; Seabreeze United Church of Christ, Daytona Beach, FL 3 pm

Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Diane Meredith Belcher; First Congregational, Columbus, OH 8 pm

Mark Kurtz & Todd Sager; Beautiful Savior Lutheran, Bloomfield Hills, MI 4 pm

Richard Webster; St Mark's Episcopal, Glen Ellyn, IL 4 pm

Charles Tompkins; House of Hope, St Paul, MN 4 pm

16 MARCH

Juliet Haffner; Christ & St Stephen's, New York, NY 8 pm

Bach Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

17 MARCH

Ray Cornils, with tenor & flute; City Hall, Portland, ME 12 noon, 7:30 pm

18 MARCH

Lynn Brant & Pat Nelson, piano duo; Park Ridge Community Church, Park Ridge, IL 12 noon

20 MARCH

Brian Jones; Trinity Church, Boston, MA 12:15 pm

Cherry Rhodes; Cathedral of the Incarnation, Garden City, NY 8 pm

Christ Church Cathedral Choir; Christ Church, Bronxville, NY 8 pm

Marianne Webb; River Road Baptist, Richmond, VA 8 pm

Simon Preston; St John's Cathedral, Jacksonville, FL 8 pm

Diane Meredith Belcher; Holy Trinity Ev Lutheran, Akron, OH 8 pm

Uwe Bestor; Christ Church Cathedral, Indianapolis, IN 12:05 pm

Karel Paukert, masterclass & recital; Grace Lutheran, River Forest, IL

Christine Kraemer; Fourth Presbyterian, Chicago, IL 12:10 pm

21 MARCH

Brahms, *Requiem*, with orchestra; Trinity Church, Boston, MA 8 pm

Christ Church Cathedral Choir; First Presbyterian, Lancaster, PA 4, 7 pm

22 MARCH

Susan Armstrong; Redeemer Lutheran, Woburn, MA 7 pm

DeWitt Wasson; Cadet Chapel, West Point, NY 3:30 pm

Frederick Grimes; Holy Trinity Lutheran, New York, NY 5 pm

Wayne Moore; St Thomas, New York, NY 5:15 pm

Hillary Lynch; Christ & St Stephen's, New York, NY 7:30 pm

Steven Rosenberry; St Teresa of Avila, Albany, NY 3 pm

Cj Sambach; St John's-Grace Episcopal, Buffalo, NY 7:30 pm

Gunter Kennel; West Side Presbyterian, Ridgewood, NJ 4 pm

Harry Sterling; Longwood Gardens, Kennett Square, PA 2:30 pm

Bach, *Magnificat*, with orchestra; Grace Episcopal, Silver Spring, MD

Simon Preston; Westminster Presbyterian, Pittsburgh, PA 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Scott Whiteley; Nardin Park United Methodist, Farmington Hills, MI 3 pm

Margaret Kvamme; Beautiful Savior Lutheran, Bloomfield Hills, MI 4 pm

Christ Church Cathedral Choir; St John's Episcopal, Detroit, MI 5:30, 8 pm

Larry Smith; United Methodist Temple, Evansville, IN 4 pm

Bach, *Cantata 23*; St Luke Ev Lutheran, Chicago, IL 4 pm

Wolfgang Rubsam; Holy Name Cathedral, Chicago, IL 7:30 pm

John Eggert; Concordia College, St Paul, MN 3:30 pm

23 MARCH

Christ Church Cathedral Choir; St Stephen's Episcopal, Miami, FL 7:30 pm

Simon Preston, choral workshop; Trinity Episcopal Cathedral, Pittsburgh, PA 5 pm

24 MARCH

Christ Church Cathedral Choir; Florida Theatre, Jacksonville, FL 7 pm

25 MARCH

Simon Preston; St Bartholomew's, New York, NY 8 pm

Christ Church Cathedral Choir; St Luke's United Methodist, Orlando, FL 7:30 pm

Singing Boys of Pennsylvania; Northminster Presbyterian, Indianapolis, IN

Sally Cherrington; Park Ridge Community Church, Park Ridge, IL 12 noon

27 MARCH

Richard Hill; Trinity Church, Boston, MA 12:15 pm

John Scott Whiteley; Cedar Lane Unitarian, Bethesda, MD 8 pm

Christ Church Cathedral Choir; Peace Mem Presbyterian, Clear Water, FL 7:30 pm

Church Music Workshop; Emory Univ, Atlanta, GA (through March 28)

Timothy Albrecht; Emory Univ, Atlanta, GA 8:15 pm

Simon Preston; Broad Street Presbyterian, Columbus, OH 7:30 pm

Singing Boys of Pennsylvania; Oakland College, Farmington Hills, MI

Douglas Cleveland; Christ Church Cathedral, Indianapolis, IN 12:05 pm

Edward Zimmerman; Fourth Presbyterian, Chicago, IL 12:10 pm

28 MARCH

Rachmaninoff, *Choral Vespers*; St Thomas the Apostle, West Hartford, CT 8 pm (also March 29, 3 pm, Junior High School of Deep River, CT)

David Craighead, workshop; First United Methodist, Schenectady, NY 1 pm

Todd Wilson; Luther Memorial, Madison, WI 7:30 pm

Steve Gentile; St Luke's, St Paul, MN 8 pm

29 MARCH

Honegger, *King David*, with orchestra; First Church of Christ, Wethersfield, CT 7 pm

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Haydn, *The Creation*, with orchestra; Madison
Ave Presbyterian, New York, NY 4 pm

Bach, *Jesu, meine Freude*; Holy Trinity Lu-
theran, New York, NY 5 pm

Trent Johnson; Brick Presbyterian, New York,
NY 5 pm

Paul Danilewski; St Thomas, New York, NY
5:15 pm

David Craighead; First United Methodist,
Schenectady, NY 4 pm

Dennis Stewart; Longwood Gardens, Kennett
Square, PA 2:30 pm

Cj Sambach; St John's Lutheran, Boyertown,
PA 3 pm

Erich S. Balling; Trinity Episcopal, Huntington,
WV 4 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm

Pergolesi, *Stabat Mater*; First Presbyterian, Wil-
mington, NC 5 pm

Matthew Dirst; Coral Ridge Presbyterian, Ft
Lauderdale, FL 4:30 pm

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

Singing Boys of Pennsylvania; Market Street
Presbyterian, Lima, OH

John Vandertuin; Beautiful Savior Lutheran,
Bloomfield Hills, MI 4 pm

Choral Concert; Presbyterian Church, La Porte,
IN 7:30 pm

Choral Concert; St Luke's Episcopal, Evanston,
IL 7:30 pm

Suzanne Chalsemartin; St Pius X, White Bear
Lake, MN 3 pm

John Scott Whiteley; Christ Church Cathed-
ral, New Orleans, LA 4 pm

30 MARCH

Simon Preston, masterclass; Church of the
Redeemer, Sarasota, FL 7:30 pm

Suzanne Chalsemartin, masterclass; St Hel-
ena, Minneapolis, MN 7 pm

31 MARCH

Daniel Lamoureux; Stonehill College, North
Easton, MA 8 pm

Simon Preston; Church of the Redeemer,
Sarasota, FL

John Scott Whiteley; Christ Church, Pensa-
cola, FL 7:30 pm

Christ Church Cathedral Choir; Christ Church,
Cincinnati, OH 7:30 pm

1 APRIL

Frederick Backhaus; Christ Church, Oyster
Bay, NY 12:10 pm

Choral Concert; Second Presbyterian, Louis-
ville, KY 7:30 pm

Martin Bussert, tenor; Melissa Nelson, piano;
Park Ridge Community Church, Park Ridge, IL
12 noon

2 APRIL

Choral Concert; Cathedral of the Incarnation,
Garden City, NY 8 pm

Simon Preston; Grace Episcopal, Charleston,
SC

Huw Lewis; Grand Valley State Univ, Allendale,
MI noon

3 APRIL

Bruce Adami; Trinity Church, Boston, MA
12:15 pm

Edwin Domb; Christ Church Cathedral, Indi-
anapolis, IN 12:05 pm

Donald K. Fellows; Fourth Presbyterian, Chi-
cago, IL 12:10 pm

American Boychoir; Cathedral of the Immacu-
late Conception, Mobile, AL

4 APRIL

David Craighead; Grace Episcopal, Elmira,
NY 8 pm

Simon Preston, masterclass; Grace Church,
White Plains, NY

Bach, *St Matthew Passion*; Elmhurst College,
Elmhurst, IL 7 pm

American Boychoir; Cathedral Church of the
Advent, Birmingham, AL 4 pm

5 APRIL

Murray Somerville; Church of the Advent,
Boston, MA 5:30 pm

John Rose; Trinity College, Hartford, CT 3 pm

Schuetz, *St Matthew Passion*; Christ Church,
Oyster Bay, NY 4 pm

Bach, *Cantata 150*; Holy Trinity Lutheran, New
York, NY 5 pm

Thomas Bara; St Thomas, New York, NY 5:15
pm

Simon Preston; Grace Church, White Plains,
NY

Dennis Schmidt; St Luke's Episcopal, East
Greenwich, RI 7 pm

Thomas Trotter; Princeton Univ, Princeton, NJ
3 pm

Bach Choral Concert; West Side Presbyterian,
Ridgewood, NJ 4 pm

Gerald Ranck, harpsichord, with lute and
guitar; Longwood Gardens, Kennett Square, PA
2:30 pm

John Weaver; Emmanuel Ev Lutheran, Potts-
town, PA 7:30 pm

Wilma Jensen; Abington Presbyterian, Abing-
ton, PA 7:30 pm

Britten, *Abraham & Isaac*; Church of the Cov-
enant, Cleveland, OH 10 am

Held Emmert; Cleveland Museum, Cleve-
land, OH 2 pm

Donald Armitage; First Congregational, Co-
lumbus, OH 8 pm

Deborah Friauff & Joel Hastings; Beautiful
Savior Lutheran, Bloomfield Hills, MI 4 pm

David Higgs; Central Methodist, Lansing, MI
+ Robert Glasgow; First Presbyterian, Evans-
ville, IN 4 pm

Motet Choir; Rockefeller Chapel, Chicago, IL
8 pm

Fauré, *Requiem*; Park Ridge Community
Church, Park Ridge, IL 10:30 am

Mark Racheleski, with lute & guitar; St Paul of
the Cross, Park Ridge, IL 3:30 pm

Mozart, *Mass in C Minor*; House of Hope, St
Paul, MN 9:15, 11 am

6 APRIL

Robert Glasgow, workshop; First Presbyte-
rian, Evansville, IN 9:30 am

7 APRIL

Bach, *St Matthew Passion*; St Thomas, New
York, NY 7:30 pm

American Boychoir; FNB Concert Hall, Tusca-
loosa, AL

8 APRIL

Simon Preston; St John's Episcopal, Stam-
ford, CT

Cynthia Holden; Christ Church, Oyster Bay,
NY 12:10 pm

9 APRIL

American Boychoir; Civic Auditorium, Knox-
ville, TN

10 APRIL

Marian Melton; Trinity Church, Boston, MA
12:15 pm

Bach, *St John Passion*; Princeton Theological
Seminary, Princeton, NJ 8:15 pm

American Boychoir; Avalon Theatre, Easton,
MD 8 pm

Marilyn Keiser; Holy Trinity Ev Lutheran, Akron,
OH 8 pm

Carla Edwards; Christ Church Cathedral, In-
dianapolis, IN 12:05 pm

Randall Manges; Fourth Presbyterian, Chi-
cago, IL 12:10 pm

Bach, *St Matthew Passion*; St Paul's United
Church of Christ, Chicago, IL 7 pm

11 APRIL

American Boychoir; Count Basie Theatre, Red
Bank, NJ 8 pm

Susan Dickerson & James Moeser; First
Presbyterian, Sharon, PA

12 APRIL

Bach, *Cantata 182*; Holy Trinity Lutheran, New
York, NY 5 pm

Jeff McLelland; St Thomas, New York, NY 5:15
pm

Lee Dettra, with U.S. Army Band; Cadet
Chapel, West Point, NY 3 pm

Susan Armstrong; All SS Cathedral, Albany,
NY 4:30 pm

Choral Concert; Longwood Gardens, Kennett
Square, PA 2:30 pm

James Welch; National Cathedral, Washing-
ton, DC

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

Beethoven, *Mass in C Major*; St James Epis-
copal, Birmingham, MI 4 pm

Bach, *Mass in B Minor*; Rocketeller Chapel,
Chicago, IL 7:30 pm

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13 APRIL
American Boychoir; St John in the Wilderness,
Flatrock, NC 7:30 pm

14 APRIL
American Boychoir; First Baptist, Belmont, NC
Michael Farris; Philharmonic Center for the
Arts, Naples, FL 8 pm
Huw Lewis; Hope Reformed, Holland, MI 7:30
pm

15 APRIL
LIU Chamber Singers; Christ Church, Oyster
Bay, NY 12:10 pm
Fauré, Requiem; St Bartholomew's, New York,
NY 8 pm

17 APRIL
Bach, *St John Passion*; Trinity Church, Boston,
MA 8 pm
Dupré, *Le Chemin de la Croix*; Christ & St
Stephen's, New York, NY 12 pm
Stainer, *The Crucifixion*; Brick Presbyterian,
New York, NY 12:15 pm
Choral Concert; Academy of Music, Philadel-
phia, PA 8 pm
Haydn, Stabat Mater; Fourth Presbyterian, Chi-
cago, IL 7:30 pm
Dubois, Seven Last Words; Lindenwood Chris-
tian Church, Memphis, TN 5:30 pm

18 APRIL
Marc Cheban; Longwood Gardens, Kennett
Square, PA 2:30 pm (also April 19)

19 APRIL
Michael Klemschmidt; St Thomas, New York,
NY 2:30 pm
Bach, *Easter Oratorio*; Holy Trinity Lutheran,
New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

21 APRIL
Gillian Weir; City Hall, Portland, ME 7:30 pm
Todd Wilson; West Liberty State College, West
Liberty, WV 8 pm

22 APRIL
John Stansell; Christ Church, Oyster Bay, NY
12:10 pm

24 APRIL
Murray Somerville; Trinity Church, Boston,
MA 12:15 pm
David Liddle; Christ Episcopal, Pittsford, NY
4 pm

25 APRIL
Gillian Weir, masterclass; Immanuel Congre-
gational, Hartford, CT 9:30 am

26 APRIL
Gillian Weir; Immanuel Congregational, Hart-
ford, CT 7:30 pm
Susan Armstrong; United Church, Rutland,
VT 4 pm
Elfrieda Stadmann; St Thomas, New York, NY
5:15 pm
David Liddle; First Presbyterian, Syracuse, NY
Todd Wilson; Westminster Presbyterian, Buf-
falo, NY 8 pm
James Litton; St Stephen's, Millburn, NJ 4 pm
Choral Concert, with orchestra; First Presbyte-
rian, Germantown-Philadelphia, PA 3:30 pm
David Messineo, with piano; Longwood Gar-
dens, Kennett Square, PA 2:30 pm
Robert Parkins; Bethlehem Lutheran, Rich-
mond, VA 8 pm
Bodine Chorale; Memorial Auditorium, Gaines-
ville, FL 3 pm
David Hurd; Trinity Episcopal, Troy, OH 4 pm
Delores Bruch; Carthage College, Kenosha,
WI 2 pm
Crystal Jonkman; Fourth Presbyterian, Chi-
cago, IL 6:30 pm
Carole Terry; Rockefeller Chapel, Chicago, IL
8 pm
David Schrader; St Mark's Episcopal, Glen
Ellyn, IL 4 pm
Catharine Crozier; Illinois College, Jackson-
ville, IL
John Scott; Emmanuel Mem Episcopal,
Champaign, IL 7 pm
Marie-Madeleine Duruflé; Pilgrim Congrega-
tional, Duluth, MN 4 pm
Mark Buxton; Christ Church Cathedral, New
Orleans, LA 4 pm

27 APRIL
David Hurd, workshop; Trinity Episcopal, Troy,
OH 7:30 pm
Robert Glasgow; MacMurray College, Jack-
sonville, IL 8 pm

28 APRIL
David Liddle; King's Chapel, Boston, MA
12:15 pm
John Scott; Trinity Episcopal, Indianapolis, IN
7:30 pm
Robert Glasgow, masterclass; MacMurray
College, Jacksonville, IL 9 am

29 APRIL
Richard Heschke; Christ Church, Oyster Bay,
NY 12:10 pm
David Liddle; St Paul's Cathedral, Boston, MA
12:45 pm

30 APRIL
American Boychoir; Temple Beth Israel, York,
PA

UNITED STATES
West of the Mississippi

15 MARCH
Singing Boys of Pennsylvania; Southwest State
Univ, Marshall, MN
John Scott Whiteley; Central Presbyterian,
Des Moines, IA 4 pm
David Higgs; First Presbyterian, Pine Bluff, AR

16 MARCH
Church Music Seminar; Univ of Nebraska,
Lincoln, NE (through March 17)
Thomas Murray; Highland Park United Meth-
odist, Dallas, TX 8:15 pm

17 MARCH
Marie-Madeleine Duruflé; Wichita State Univ,
Wichita, KS 7:30 pm
Thomas Murray, masterclass; Highland Park
United Methodist, Dallas, TX 6:30 pm

19 MARCH
Singing Boys of Pennsylvania; Sacred Heart
Catholic, Early, IA
Thomas Ferry; Univ of Nebraska, Lincoln, NE
7 pm

20 MARCH
David Craighead; First Presbyterian, Ot-
tumwa, IA 8:30 pm
Marilyn Kelsner; First Congregational, Los An-
geles, CA 8 pm

21 MARCH
Phoenix Bach Choir; Center for the Arts, Chan-
dler, AZ 8 pm

22 MARCH
Phoenix Bach Choir; Camelback Bible Church,
Paradise Valley, AZ 4 pm

23 MARCH
Singing Boys of Pennsylvania; Evangel Col-
lege, Springfield, MO

25 MARCH
Saint-Saëns, *Symphony # 3*; Davies Hall, San
Francisco, CA 8 pm (also March 26, 27, 28)

26 MARCH
Dallas Bach Society; Dallas Museum of Art,
Dallas, TX 8 pm

27 MARCH
William Albright; First Unitarian, St Louis, MO
8 pm
Honegger, *King David*, with orchestra; St John's
Cathedral, Denver, CO 8 pm
American Boychoir; Christ Episcopal, San An-
tonio, TX

28 MARCH
Christ Church Cathedral Choir; St Andrew's
Episcopal, Ft Worth, TX 7:30 pm
American Boychoir; St Mark's Lutheran, Hous-
ton, TX 7:30 pm (also March 29, 3 pm)

29 MARCH
Michael Farris; First Christian, Stillwater, OK
7:30 pm

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Marie-Madeleine Duruflé; Corpus Christi Cathedral, Corpus Christi, TX 4 pm
David Higgs, with orchestra; Davies Hall, San Francisco, CA 3 pm

30 MARCH
Delores Bruch, Delbert Disselhorst; Univ of Iowa, Iowa City, IA 6, 8 pm
Michael Radulescu, workshop; Univ of Iowa, Iowa City, IA (through April 4)
American Boychoir; First Presbyterian, Kilgore, TX

31 MARCH
American Boychoir; St Mark's Cathedral, Shreveport, LA 7:30 pm
Robert Jones; Palmer Mem Episcopal, Houston, TX 7:30 pm

5 APRIL
Sarah Soularue; St Paul United Methodist, Lincoln, NE 8 pm
James Mooser & Susan Dickerson; First Christian, Lubbock, TX

6 APRIL
***Sarah Soularue**, Duruflé masterclass; Westminster Presbyterian, Lincoln, NE 8 pm

7 APRIL
Suzanne Chaisemartin; Cornell College, Mt Vernon, IA 8 pm

10 APRIL
Suzanne Chaisemartin; Plymouth Congregational, Minneapolis, MN 7:30 pm
Simon Preston; St John's Cathedral, Denver, CO 8 pm
David Craighead; Trinity Univ. San Antonio, TX 8 pm

12 APRIL
Bach, *St John Passion*; Highland Park Presbyterian, Dallas, TX 7 pm
Marie-Madeleine Duruflé; Trinity Episcopal, Galveston, TX

22 APRIL
Paul Thomas; St Michael & All Angels, Dallas, TX 12:20 pm

24 APRIL
Jean-Pierre Leguay; First Congregational, Los Angeles, CA 8 pm

26 APRIL
Lucius Weathersby; First Congregational, Waterloo, IA 3 pm
John Ditto; St Andrew's Presbyterian, Iowa City, IA 8 pm

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Texas Baroque Ensemble; Cathedral Santuario de Guadalupe, Dallas, TX 5 pm
John Walker; St Andrew's Lutheran, Bellevue, WA 3 pm

27 APRIL
Hymn Festival; St Andrew's Presbyterian, Iowa City, IA 7:30 pm

28 APRIL
Fred Tulan; Old St Mary's, San Francisco, CA 12:30 pm

30 APRIL
John Scott; St John's United Methodist, Lubbock, TX 8

INTERNATIONAL

15 MARCH
James Welch; Cheng Chung Presbyterian, Taipei, Taiwan

16 MARCH
Steve Gentile; St Augustin, Paris 8:30 pm

18 MARCH
James Welch, lecture; Soo-Chou Univ, Taipei, Taiwan

Organ Recitals

WILLIAM ALBRIGHT, Blair School of Music, Nashville, TN, October 25: *Pastoral Drone*, Crumb; *Episode*, Copland; *Chant d'oiseaux*, Messiaen; *Four Fancies for Harpsichord*, Albright; *Lotus*, Strayhorn/Wynton; *Sphaera for piano and computer-generated tape*, Albright; *St. Louis Blues*, Handy/Waller.

DIANE MEREDITH BELCHER, The University of the Ozarks, Clarksville, AR, October 11: *Prelude and Fugue in E Minor*, S. 548, Bach; *Suite on the Second Tone: Prélude, Récit de tierce en taille, Basse de trompette, Dialogue*, Guilaín; *Intermezzo (Sonata No. 17, op. 81)*, Rheinberger; *Passacaglia on a Theme by Dunstable*, Weaver; *Jesu, joy of man's desiring*, Bach; *O world, I now must leave thee*, Brahms; *Love divine, all loves excelling*, Ayer; *Our Father, by whose name*, Vaughan Williams; *All glory be to God on high*, Bach; *Prelude, Fugue and Variation*, Franck; *Variations on a Theme by Paganini for Pedal Solo*, Thalben-Ball.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 6: *Allegro appassionato (Sonata in C minor, op. 80)*, Guilman; *The Book of Hours*, Pinkham; *Prelude and Fugue in E-flat Major*, op. 99, no. 3, Saint-Saëns; *Trauerode*, op. 145, no. 1, Reger; *Toccata and Fugue in D Minor*, S. 538, Bach; *Allegretto (Sonata in E-flat, op. 65)*, Parker; *Toccata*, Jongen.

22 MARCH
Thomas Murray; Robertson-Wesley United, Edmonton, Alberta 3 pm
James Welch; Taichung Holy Church, Taichung, Taiwan

24 MARCH
Thomas Murray; Singer Concert Hall, Calgary, Alberta 8 pm

29 MARCH
Simon Preston; Christ Church Cathedral, Ottawa, Ontario 8 pm

3 APRIL
Ross McDonald; Central United Church, Sault Ste Marie, Ontario 8:30 pm

8 APRIL
John Walker; St Andrew's Presbyterian, Thunder Bay, Ontario 7:30 pm

11 APRIL
Choral Concert; First St Andrew's, London, Ontario

12 APRIL
Simon Preston; Ryerson United Church, Vancouver, BC

26 APRIL
David Higgs; Westminster United Church, Winnipeg, Manitoba 8 pm

LARRY SMITH, St. John's Lutheran Church, Northfield, MN, July 14: *Praeludium et Fuga*, S. 532, Bach; *Concerto in B-flat*, op. 4, no. 2, Handel; *Four Sketches*, op. 58, Schumann; *Sonata*, op. 65, no. 6, Mendelssohn; *Toccata for Organ*, Decker.

FREDERICK SWANN, City Hall Auditorium, Portland, ME, July 23: *Heraldings*, Hebble; *Variations on a Noel*, Drischner; *Toccata in F Major*, S. 540, Bach; *Roulade*, Bingham; *Fantasia*, K. 608, Mozart; *Sonata on the 94th Psalm*, Reubke.

KEVIN UTTER, U.S. Air Force Academy, Colorado Springs, CO, July 21: *all' Offertorio*, Zipoli; *Prelude and Fugue in G Major*, S. 550, Bach; *Choral No. 1 in E Major*, Franck; *Toccata in E Minor*, Pachelbel; *Sonata No. 1 in E-flat*, S. 525, Bach; *Prelude and Fugue in B Major*, op. 7, no. 1, Dupré.

DONALD ZIMMERMAN, U.S. Air Force Academy, Colorado Springs, CO, July 14: *Festival March*, op. 101, Karg-Elert; *Fantasia in F Minor*, K. 594, Mozart; *Prelude and Fugue in G Major*, S. 541, Bach; *Allegro moderato*, Minuet, Air, Hornpipe (*Water Music*), Handel; *Spacemusic*, op. 17, Zimmerman; Five hymn settings, Manz; *Toccata in D minor*, op. 59, Reger.

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Organ Records Bought and Sold. Please send your want list or SASE (large) for list of available recordings. Organ Record Exchange, P.O. Box 384, Burlington, IL 60109.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue Z listing 731 books, 3102 classical organ LPs, cassettes, and CDs, etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918, 617/848-1388.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

Historic Organs of San Francisco features 20 historic pipe organs in the San Francisco Bay area recorded in June, 1988 during the Organ Historical Society's National Convention, available as a two-cassette or two-compact disc set more than two hours long. Both formats include a 28-page booklet with histories and stoplists of organs heard. Twenty organists perform 31 works by 30 composers. Order cassettes or CD's from the OHS Catalog, Box 26811, Richmond, VA 23261 at \$22.95 plus \$1.50 shipping and handling.

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1913 three-manual, 21-stop Austin. Console enlarged and converted to drawknob style by unknown firm, unknown date. Chests and console need rebuilding. Pipework includes oboe horn, several strings, flutes, and 16' open wood. \$2,000.00. Richard Packard, 1017 Ridge Rd., Stevens Point, WI 54481. 715/345-0012.

Barton 2/5 church model, horseshoe console, playing, good condition. Immediate removal. B.O. First Methodist, Cresco, IA 52136. 319/547-2044.

1954 Wicks pipe organ, 2 manual, full pedal, 8 ranks, unified. Buyer to remove. Contact Bethany Lutheran Church, 110 West Austin, Fredericksburg, TX 78624. 512/997-2069.

1914 Hinners tracker, one-manual and pedal, six ranks (8', 8', 8', 4', 2', & 16'), manual stops divide at C. Partially restored; without case. Fr. John Turnbull, St. Clement Church, 4536 Vine St., Cincinnati, OH 45217. 513/641-3176.

Hook & Hastings organ (ca. 1877), three manuals, 40 ranks. Rebuilt as Moller Op. 4048 (1924). Crated and in storage. \$18,500 as is. John Street Organ Co., 5104 Unionville Rd., Monroe, NC 28110. 704/283-0552.

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1933 M.P. Moller pipe organ, 2 manuals, full pedalboard, 8 ranks, chimes; good condition (regular service and maintenance). Buyer to remove. May be seen and played. Best offer. Contact Carleton Erickson, Beecher & Bennett, P.O. Box 5175, Hamden, CT 06518. Call for information. 203/288-0800.

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